



**MORE PAGES –
MORE FEATURES**

JULY
FPI  **25c**

HIT PARADER

A CHARLTON PUBLICATION

WANTED

JILTED

THE MAN WITH THE BANJO

HERE

OH THAT'LL BE JOYFUL

ANEMA E CORE

IT HAPPENS TO BE ME

IF YOU LOVE ME

A GIRL A GIRL

I SPEAK TO THE STARS

ALONE TOO LONG

**THERE'LL BE NO TEARDROPS
TONIGHT**

THE KID'S LAST FIGHT

CRAZY MIXED UP SONG

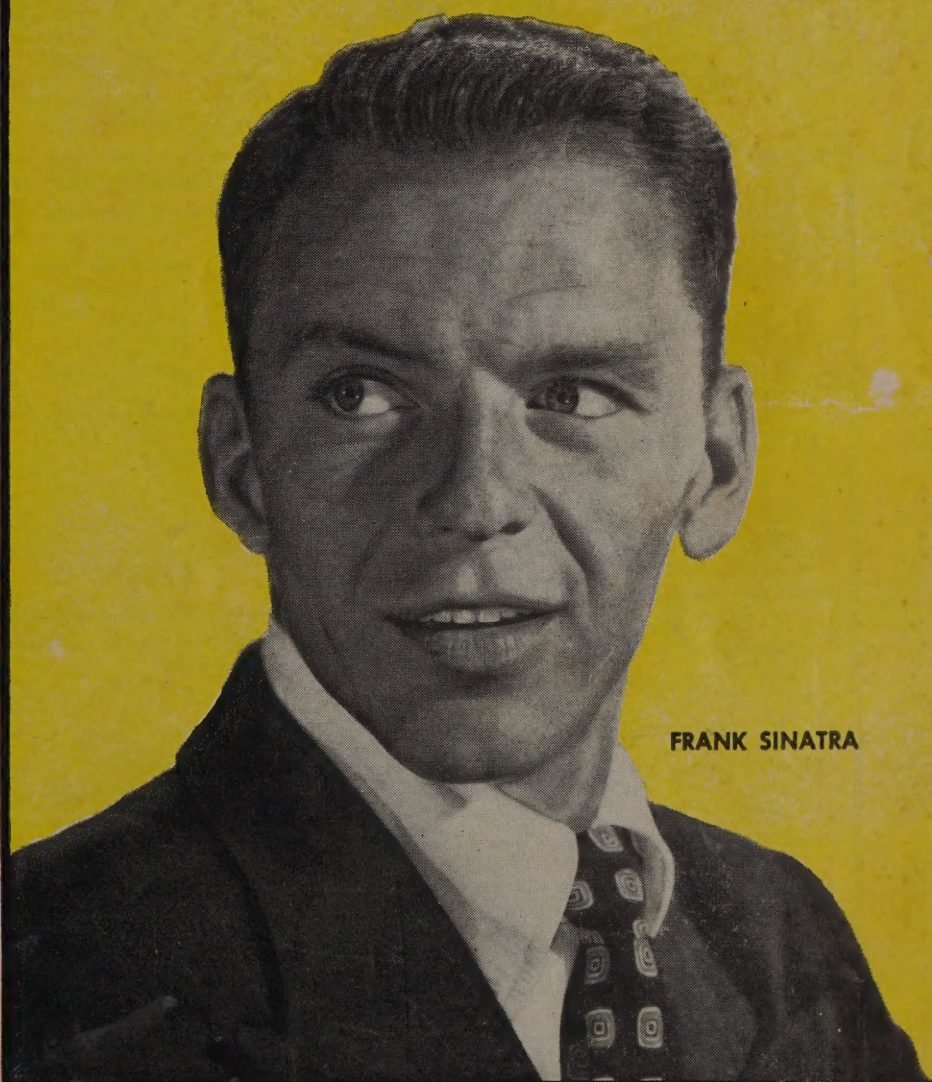
ANGELA MIA

GOING LIKE WILDFIRE

THE HAPPY WANDERER

MAYBE NEXT TIME

SUCH A NIGHT



FRANK SINATRA

Exclusive Features

“Rhythm Is My Beat” by Teresa Brewer
Candid Close-up Of The Richard Haymans
Spotting The Stars—Quiz

STOP PAYING 89c EACH FOR SONG PARADE RECORDS!

NEW "Closer Grooved" 78 R.P.M. RECORDS THIS WEEK'S 18 SONG PARADE HITS

with **DEAN MARTIN** and OTHERS

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The 12 square dances are recorded on two standard speed records—3 on a side. Play on all standard speed 78 RPM record players. Six songs have calls: you hear the calls. The other six are top square dance music. 12 square dances on two records. Play on all 78 RPM speed 10-inch records. The "Square Dancing For Young and Old" book is easy to follow—simplified lessons, with illustrations. You'll get more than \$3.00 worth of fun from the book alone. You get the 12 square dances plus the square dancing book for only \$2.98. Also available on 45 RPM.

☐ 18 SONG PARADE HITS—\$2.98

By Dean Martin and Others

- | | |
|--------------------------|-------------------------------------|
| 1. Secret Love | 10. Stranger in Paradise |
| 2. Make Love to Me | 11. That's Amore |
| 3. Till We Two Are One | 12. Eh, Cumpari |
| 4. From the Vine | 13. Changing Partners |
| 5. Came the Grape | 14. Ricochet |
| 6. Young at Heart | 15. Oh Mein Papa |
| 7. Cross Over the Bridge | 16. Walking My Baby Back Home |
| 8. Dark Town | 17. Heart of My Heart |
| 9. Strutters Ball | 18. I Get So Lonely (Oh, Baby Mine) |

☐ 18 COLLECTORS SONGS—\$2.98

By Snooky Lanson, Bill Lawrence, etc.

- | | |
|--------------------------------|--|
| 1. Tell Me You're Mine | 10. Why Don't You Believe Me |
| 2. Bye, Bye, Blues | 11. Till I Waltz Again With You |
| 3. You Belong to Me | 12. Don't Let the Stars Get In Your Eyes |
| 4. Anywhere I Wander | 13. Trying |
| 5. Takes Two to Tango | 14. Even Now |
| 6. My Baby's Coming Home | 15. Glow Worm |
| 7. Lady of Spain | 16. Have You Heard |
| 8. Keep It A Secret | 17. Side By Side |
| 9. Hold Me, Thrill Me, Kiss Me | 18. Oh Happy Day |

☐ 18 SPIRITUALS—\$2.98

- | | |
|---|------------------------------------|
| 1. Go Down, Moses | 10. Standing in the Need of Prayer |
| 2. Steal Away | 11. No Hiding Place |
| 3. Couldn't Hear Nobody Pray | 12. I Got Shoes |
| 4. I've Got A Home In That Rock | 13. Little David Play on Your Harp |
| 5. Nobody Knows the Trouble I've Seen | 14. Swing Low, Sweet Chariot |
| 6. Every Time I Feel the Spirit | 15. My Lord, What A Morning |
| 7. Where Shall I Be When the First Trumpet Sounds | 16. We Are Climbing Jacob's Ladder |
| 8. Roll, Jordan, Roll | 17. Listen to the Lambs |
| 9. Somebody's Knocking At Your Door | 18. Down by the Riverside |

☐ 18 COUNTRY HYMNS—\$2.98

- | | |
|---------------------------------|--------------------------------------|
| 1. Farther Along | 9. I'm Using My Bible For a Road Map |
| 2. The Family Who Prays | 10. If We Ever Meet Again |
| 3. While the Ages Roll On | 11. I Know Who Holds Tomorrow |
| 4. Mansion Over the Hilltop | 12. Glory Land March |
| 5. Peace in the Valley | 13. No Tears in Heaven |
| 6. From the Manger to the Cross | 14. Man of Galilee |
| 7. Someone to Care | 15. Too Much Singing |
| 8. I Can't Help What Others Say | 16. Supper Time |
| | 17. Crying in the Chapel |
| | 18. The Great Milky Way |

☐ 18 MAMBO SONGS—\$2.98

By Joe Loco, Tito Puente & Tito Rodriguez

- | | |
|-----------------------|------------------------|
| 1. Aprieta El Pollo | 10. El Nuevo Mambo |
| 2. No Cuentas Conmigo | 11. Quero Na Ma |
| 3. Mambolero | 12. Besos De Caramalos |
| 4. El Campanero | 13. Quilo El Bon Bon |
| 5. Tu Plato | 14. Mambo Nueva York |
| 6. Sagueroroco | 15. Choropope |
| 7. Esv | 16. Sans Souci Rumba |
| 8. El Mambo Hop | 17. Solos Tu Y Yo |
| 9. Yumbambe | 18. En Bolondron |

☐ 12 Square Dances & Book \$2.98

You get 12 Square Dance Songs by Hap Williams and others plus Gift Book "Square Dancing" for \$2.98

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|--------------------|-------------------------|
| 1. Mockin' Bird | 7. Chicken Reel |
| 2. Flop Eared Mule | 8. Golden Slipper |
| 3. Buffalo Gal | 9. Red River Valley |
| 4. Oh, Susanna | 10. Arkansas Traveler |
| 5. Soldier's Joy | 11. Little Brown Jug |
| 6. Devil's Dream | 12. Turkey in the Straw |
- PLUS BOOK: ☐ 78 RPM ☐ 45 RPM

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| 1. Sleigh Bells | 11. 'Twas the Night Before Christmas |
| 2. Jingle Bells | 12. Let It Snow |
| 3. White Christmas | 13. Santa Claus Is Coming To Town |
| 4. I'll Be Home For Christmas | 14. Frosty the Snowman |
| 5. Silent Night | 15. You're All I Want for Christmas |
| 6. Adeste Fidelis | 16. Silver Bells |
| 7. Winter Wonderland | 17. Rudolph the Red Nosed Reindeer |
| 8. Happy Holiday | 18. Christmas Island |
| 9. All I Want for Christmas | |
| 10. I Saw Mommy Kissing Santa Claus | |

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| 1. Good Loving | 10. Just Walkin' in the Rain |
| 2. The Clock | 11. Feeling Good |
| 3. Please Don't Leave Me | 12. Draget Blues |
| 4. Too Much Lovin' | 13. Why? Oh Why? |
| 5. Please Love Me | 14. Third Degree |
| 6. Shake A Hand | 15. 40 Cups of Coffee |
| 7. Get It | 16. Cross My Heart |
| 8. Don't Deceive Me | 17. One Scotch |
| 9. Mercy? Mr. Percy | 18. Crying in the Chapel |

☐ 18 HILL BILLY HITS—\$2.98

- | | |
|--------------------------------|---|
| 1. Slowly | 10. I Forgot More Than You'll Ever Know |
| 2. You All Come | 11. I'm Walkin' the Dog |
| 3. I Really Don't Want to Know | 12. Wake Up Irene |
| 4. Release Me | 13. When Mexican Joe Met Jolt 'N |
| 5. Doggone It Baby I'm in Love | 14. Let Me Be the One |
| 6. You Better Not Do That | 15. Tennessee Wig Walk |
| 7. Bimbo | 16. Mama, Come Get Your Baby Boy |
| 8. There Stands the Glass | 17. It's Been So Long |
| 9. Satisfaction Guaranteed | 18. Tain't Nice |

☐ 46 CHILDREN'S SONGS—\$2.98

- | | | |
|---|---------------------------------------|---------------------------------|
| 1. Twinkle, Twinkle Little Star | 17. Skip to My Lou | 32. Blue Tail Fly |
| 2. Old King Cole | 18. Row Row Row Your Boat | 33. Clementine |
| 3. Little Tommy Tucker | 19. Tom Tom the Piper's Son | 34. Polly Wolly Doodle |
| 4. Jack & Jill | 20. I've Been Working on the Railroad | 35. Billy Boy |
| 5. Pease Porridge Hot Where, O Where Has My Little Dog Gone | 21. Arkansas Traveler | 36. Sing a Song of Six Pence |
| 6. Humpty Dumpty | 22. I Saw a Ship A-Sailing | 37. Green Grass Grew All Around |
| 7. London Bridge | 23. Deedle, Deedle Dimpling | 38. Simple Simon |
| 8. Lazy Mary | 24. Hi Diddle Diddle | 39. There Was an Old Woman |
| 9. A Tisket A Tasket | 25. Three Little Kittens | 40. The Muffin Man |
| 10. Old MacDonald | 26. Patty Cake, Patty Cake | 41. Little Jack Horner |
| 11. Farmer in the Dell | 27. Git Along Little Doggie | 42. Little Bo Peep |
| 12. Baa Baa Black Sheep | 28. Ol' Chisolm Trail | 43. Little Boy Blue |
| 13. Pop Goes the Weasel | 29. Rock-A-Bye Baby | 44. Frere Jacques |
| 14. Three Blind Mice | 30. Brahms Lullaby | 45. Oh Susanna |
| 15. Mary Had a Little Lamb | 31. Home on the Range | 46. Lone Prairie |

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The HIT PARADER BAND WAGON OF

A Charlton

Feature



IT HAPPENS TO BE ME

SAMMY GALLOP ARTHUR KENT

Someone longs for you and your caress
He's learning now how empty arms can
be

Someone who used to know your kiss
not long ago

That someone happens to be me
How he misses you and must confess
Without you he's like driftwood on the
sea

He's just a dreamer who is still in love
with you

That dreamer happens to be me
I'll never know just why we parted
It's more than I can comprehend
I only know when you departed
You started a night that has no end
Perhaps there'll come a time when
you're alone

Your heart still haunted by a memory
If then you chance to find
There's someone on your mind
I hope it happens to be me.

Copyright 1954 by George Paxton, Inc.

THERE MUST BE SOME MISTAKE

SID FRANK RAMON GETZOV

This is the number she gave me,
The number she gave me to call
Doesn't she live there at all?
There must be some mistake.
Last night we met and discovered
How happy two people can be,
I said I'd call, so you see,
There must be some mistake.
She wrote down this number
I have it right here;
If she doesn't live there,
Then the meaning's all too clear.
Well, thank you for all of your
trouble

And I won't disturb you again.
I thought she loved me, but then,
There must be some mistake.

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GOODBYE

GORDON JENKINS

I'll never forget you,
I'll never forget you,
I'll never forget how we promised one
day,

To love one another forever that way,
We said we'd never say, goodbye.
But that was long ago,
Now you've forgotten I know.
No use to wonder why,
Let's say farewell, with a sigh, let love
die,

But we'll go on living
Our own way of living,
So you take the high road
And I'll take the low,
It's time that we parted,
It's much better so,

But kiss me as you go, goodbye.

Copyright 1935 by La Salle Music Publishers, Inc.

I SPEAK TO THE STARS

PAUL FRANCIS WEBSTER SAMMY FAIN

I speak to the stars
In a sky full of wonder,
In a world full of magic,
It may be they can hear
What my heart is thinking of;
I speak to the stars
And I ask them to tell me
Am I making a blunder?
Is this just an illusion
Or is it really love?
Do I make too much
Of the promise in a stranger's eyes?
What will happen when the magic
dies?

Am I riding for a fall?
I speak to the stars
And I wait for an answer
Little stars, won't you tell me?
But they don't seem to hear
As they twinkle up above,
So, I turn from them and speak to my
heart

And my heart tells me I'm in love.

Copyright 1954 by M. Witmark & Sons

LONG JOHN

ARNOLD SUNDGAARD PAUL CAMPBELL

One day, one day, I was walking along,
When I heard a little gal,
She was singin' this song:
He's long John, he's long gone,
Like a breeze in the trees,
He's a-travelin' on, he's long John,
He's long gone.

Well, John went walkin',
On a moonlight night,
He looked to the left,
He looked to the right,
He saw a little gal,
That gal was sweet,
The prettiest gal that a man could meet.

This gal she said, go shut the door,
Your train don't leave till a quarter to
four,
He shut that door, till a quarter to
nine,
Then he grabbed a freight on the
Di'mond line!

Then John rode on for a mile or two,
He met another gal, he said, "how do,"
He kissed that gal she said, "oh my,"
Then he left that gal, long John good-
bye!

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JILTED

ROBERT COLBY DICK MANNING

Jilted, I've been jilted,
You found a new love,
Didn't even say "we're through love;"
Jilted, I've been jilted,
But I'm as happy as can be.
I've been thinkin' it over
Ever since your slippin' around begun.
Now I'll become a rover
Two c'n play that game as well as one
And even though our hot romance has
wilted, wilted.

Thanks for the favor
Baby, you're a real life saver.
I'm happy that you jilted me.

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ISLE OF CAPRI

JIMMY KENNEDY WILL GROSZ

'Twas on the Isle of Capri that I found
her

Beneath the shade of an old walnut
tree.

Oh, I can still see the flow'rs blooming
'round her

Where we met on the Isle of Capri.
She was as sweet as a rose at the
dawning,

But somehow fate hadn't meant her for
me.

And tho' I sailed with the tide in the
morning,

Still my heart's on the Isle of Capri.
Summer time was nearly over,
Blue Italian sky above,

I said, "lady I'm a rover,
Can you spare a sweet word of love?"
She whispered softly, "it's best not to
linger"

And then as I kissed her hand I could
see

She wore a plain golden ring on her
finger;

'Twas goodbye on the Isle of Capri.

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Published by T. B. Harms., Sole selling agent.

SHOULD I TELL

HELEN HUDGINS BOUDLEAUX BRYANT

Should I tell her how you treated me
Before it goes too far
Before she gets too strarry eyed
To see you for what you are
Should I tell her what is sure to come,
I know the story well
Would she just call it jealousy
Should I tell, should I tell, should I
tell?

She sees you at your very best
I saw you that way too
She doesn't know your other side
Like your used-to-be sweethearts do
If she knew how fickle you can be,
Could she resist the spell?
Or would she be a fool like me
Should I tell, should I tell,
Should I tell, should I tell?

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who, you?

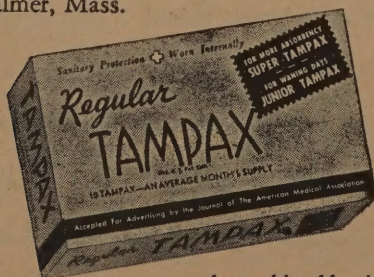


Yes, you! You're the one who has to make up your mind about Tampax. No one's going to take you by the hand and lead you up to this product. It's your decision—your own personal decision—to change to internal sanitary protection.

It's a decision many women make in the summertime... and there are very obvious reasons for that. Clothes become lighter, more clinging. You'd like to wear sanitary protection that's invisible, once it's in place. Odor and chafing may be serious problems. Tampax eliminates both.

Then, too, Tampax has a very special warm weather advantage; it can be worn while you're swimming. How free you'll feel to plan week-end trips, to take your vacation any time! And remember, too, that the guest who carries Tampax with her *never* has any disposal problems.

Get Tampax at any drug or notion counter, and why not get the economy package? It holds an average 4 months' supply. Any Tampax package, by the way, is so small and inconspicuous; month's supply goes into purse. There's a choice of 3 absorbencies: Regular, Super, Junior. Tampax Incorporated, Palmer, Mass.



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New York 24, N.Y.

OH THAT'LL BE JOYFUL

JACK MCVEA JAKE PORTER PAUL CAMPBELL
The man with plenty of good peanuts,
And giveth his neighbor none.
He shan't have any of my peanuts,
When his peanuts are gone.
When his peanuts are gone, when his
peanuts are gone.
He shan't have any of my peanuts,
When his peanuts are gone.

Oh that'll be joyful, joyful, joyful.
Oh that'll be joyful, when his peanuts
are gone.

The man with plenty of good
Of good old soft sweet soda crackers.
And giveth his neighbor none.
He shan't have any of my good old
Soft sweet soda crackers.
When his good old soft
Sweet soda crackers are gone.
When his good old soft sweet
Soda crackers are gone.
He shan't have any of my good
Old soft sweet soda crackers.
When his good old soft sweet soda
crackers are gone.

Oh that'll be joyful, joyful, joyful.
Oh that'll be joyful,
When his good old soft sweet soda
crackers are gone.

The man with plenty of St. Jacobs
awful corns,
Cramps, collick, chaff'n, chilblanes
And giveth his neighbor none.
He shan't have any of my St. Jacobs
awful corns,
Cramps, collick, chaff'n, chilblanes.
When his St. Jacobs awful corns,
cramps,
Collick, chaff'n, chilblanes are gone.
When his St. Jacobs awful corns,
cramps,
Collick, chaff'n, chilblanes are gone.
When his St. Jacobs awful corns,
cramps,
Collick, chaff'n, chilblanes are gone.
He shan't have any of my St. Jacobs
awful corns,
Cramps, collick, chaff'n, chilblanes.
When his St. Jacobs awful corns,
cramps,
Collick, chaff'n, chilblanes are gone.

Oh that'll be joyful, joyful, joyful.
Oh that'll be joyful, joyful, joyful.
When his St. Jacobs awful corns,
cramps,
Collick, chaff'n, chilblanes are gone.

The man with plenty of concentrated
degenerated
Unconstitutional sack of silver money,
And giveth his neighbor none.
He shan't have any of my concentrated
degenerated
Unconstitutional sack of silver money,
When his concentrated degenerated un-
constitutional
Sack of silver money is gone.
When his concentrated degenerated
Unconstitutional sack of silver money
is gone.

POOR BUTTERFLY

JOHN L. GOLDEN RAYMOND HUBBELL
There's a story told of a little
Japanese
Sitting demurely 'neath the cherry
blossom trees.
Miss Butterfly's her name,
A sweet little innocent child was she
Till a fine young American from the
sea
To her garden came,
They met 'neath the cherry blossoms
ev'ry day
And he taught her how to love the
American way,
To love with her soul!
'Twas easy to learn;
Then he sailed away with a promise
to return.

Poor butterfly! 'neath the blossoms
waiting,
Poor butterfly, for she loved him so,
The moments pass into hours
The hours pass into years
And as she smiles through her tears
She murmurs low,
The moon and I know that he'll be
faithful,
I'm sure he'll come to me bye and bye
But if he don't come back
Then I'll never sigh or cry,
I just must die, poor butterfly.
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MY IMPOSSIBLE LOVE

ROBERT MELLIN JACQUES CAHAN
JOSEPH COLOMBO
My impossible love,
It's just for you my heart sings.
You're playing on my heart strings
Like an angel from above.
My impossible love, you make my
dreams seem hazy.
Your kisses drive me crazy,
It's a crazy kind of love.
I'm afraid your love for me is just a
dream,
And I'll awake to find you gone.
I just hold my breath, frightened half
to death
That you'll vanish with the dawn.
My impossible love, please tell me I'm
not dreaming,
But tell me that you love me
Half as much as I love you.
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When his concentrated degenerated
Unconstitutional sack of silver money
is gone.
He shan't have any of my concentrated
Degenerated unconstitutional sack of
silver money.
When his concentrated degenerated
Unconstitutional sack of silver money
is gone.

Oh that'll be joyful, joyful, joyful.
Oh that'll be joyful, when his con-
centrated
Degenerated unconstitutional sack of
silver money is gone.
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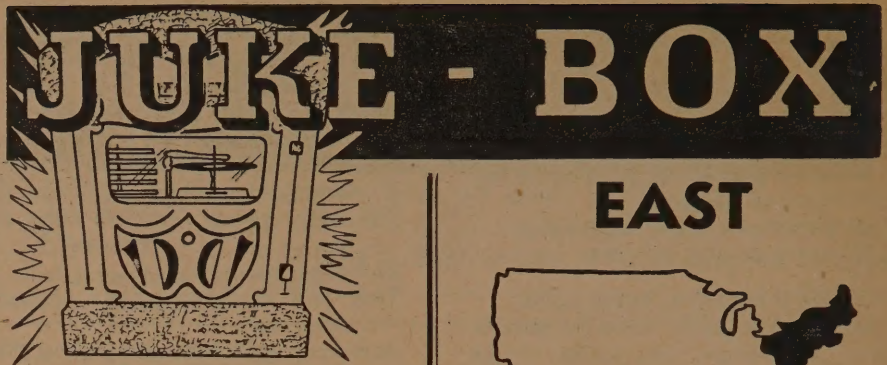
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ROBERT MELLIN FRITZ SCHULZ REICHEL

Who's that coming?
Who's that strumming?
That's the man with the banjo.
For a penny, he'll play any song that's happy and gay.

Folks all smile and stop awhile,
Because the man with the banjo
Makes their troubles, burst like bubbles
Chasing worries away.
See the children running after,
While he plays his merry song.
All their hearts are filled with laughter
As they tag along.

Shadows falling, sandman's calling.
There goes the man with the banjo,
Gaily humming, softly strumming,
On his merry old way.

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WANTED

JACK FULTON LOIS STEELE

My friends were right, they said beware of him

He'd violate the laws of love

I don't know why I still should care for him

I only know I need him so.

Wanted, someone who kissed me
And held me closely then stole my heart

Wanted, someone I trusted,
Who gave no warning we'd ever part;
He was last seen hiding out in someone's arms,

He knew nothing of the danger in her charms,

A jury may find him guilty,
But I'd forgive him if I could see
A signed confession that he's repented
And really wanted no one but me.

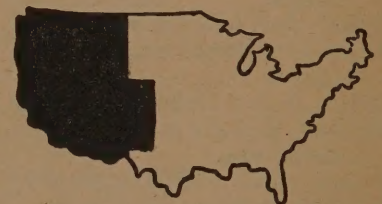
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No. 1 THE MAN WITH THE BANJO



As Sung By
THE AMES BROTHERS

WEST



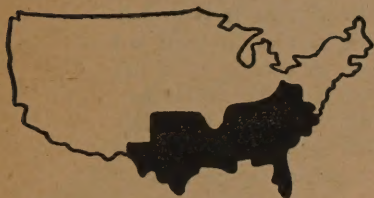
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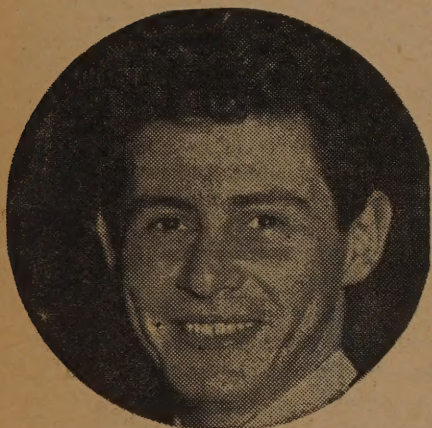
As Sung By
PERRY COMO

DYNAMITE

SOUTH



No. 1 A GIRLI A GIRLI



As Sung By
EDDIE FISHER

MID-WEST



No. 1 THERE'LL BE NO TEARDROPS TONIGHT



As Sung By
TONY BENNETT

A GIRLI A GIRLI (Zoom! Ba-Di Alli Nella)

BENNIE BENJAMIN GEORGE WEISS
AL BANDINI

Each and ev'ry friend of mine
Makes this remark
I lack the spark that ev'ry boy should have
Is it any wonder that I look so bad
I never had what ev'ry boy should have
A girl a girl um-um-um

Per fa' I'a more
Che voglio' le figliole
Zoom ba di alli nella
I need a girl
I'm just a fella who wants to ring the bella
Zoom ba di alli nella
I need a girl.

Mamma says "get married now"
She's so naive
She doubts I'd leave my single life behind
Mamma mia don't you think I'd love to kiss
A lovely miss, the problem is to find
A girl a girl um-um-um.

When a girlie smiles at me
I get a crush, my blood will rush
I gush with songs of love
But when all the lights are low
The scene is set what do I get
There are no traces of
A girl a girl um-um-um.

Copyright 1954 by Valando Music Corp.

THERE'LL BE NO TEARDROPS TONIGHT

HANK WILLIAMS

I'll pretend I'm free from sorrow
Make believe that wrong is right
Your wedding day will be tomorrow
But there'll be no tear-drops tonight
Why oh why should you desert me
Are you doing this for spite
If you only want to hurt me
Then there'll be no teardrops tonight
I'll believe that you still love me
When you wear your veil of white
But you think that you're above me
But there'll be no tear-drops tonight
Shame oh shame for what you're doing
Other arms will hold you tight
You don't care whose life you ruin
But there'll be no tear-drops tonight
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THE MUSIC STAFF

Hi There Gang:

Oh, that wonderful spring fever! Gosh, as we look outside we can see all the gang with their portable radios, and gear like that, ready to spend a wonderful day at the beach or in the country—and all of a sudden we realize that summer isn't too far away. Soon school books will be put away, and a wonderful vacation will be waiting. To make the time pass a little faster, let's open up the pages of the July HIT PARADER and take a glance at the swell features that are waiting for you.

A lot of the kids have been writing in, asking for more picture stories, and since that's what you want, that's exactly what we have done in this issue. We asked Sunny Gale how she gets ready for a personal appearance tour. Sunny told us to bring a photographer up to her apartment before she left for Florida, and we would get the story. And that's what you see in "The Sunny Gale Story."

While we had our camera along, we dropped in to see Richard Hayman and came away with another swell picture story on how a famous composer-conductor-arranger spends his time away from the studio. You'll visit with the Haymans in their New York apartment.

It certainly is wonderful to see that little bundle of energy, Teresa Brewer, in action. Right now she rates as one of the top gal vocalists in the business, and she has a little story to tell you about the type of tunes that she likes to do. You know that Teresa is not a big girl, but she certainly has a big voice. She lets you in on her secret when you read "Rhythm Is My Beat."

It seems that every time the mail is delivered to us, we get more requests for information on how to go about getting into show business or how to write hit songs. We wanted to get some professional advice on the subject, so we went out to a man who knows most of the answers to any question about the music game. He is Dewey Bergman, A & R man for the new Benida Record Co., which is one of the big independents in the field. Dewey was formerly a top man for RCA Victor, so he knows the music biz from 'A' to 'Z'. His story is called "The Man Behind The Stars," and it should be of interest to all of you.

The quiz idea that we started awhile ago seems to be catching on, so we have included another one. We have some wonderful ideas for different types of quizzes which we will spring on you from time to time, so be on the lookout for them.

Well, before we close, just a word about the wonderful songs that you will find in this issue. Per usual, all the top tunes in the land are included, so you can sit back and sing to your heart's content. With these parting words, we will take our leave for this issue and say so long and have fun!

HERE

DORCAS COCHRAN HAROLD GRANT

Here, in this enchanted place;
Here, enclosed in your embrace.
Here with you so near to me;
Here is where I want to be.
The world outside may be thrilled
By the treasures that people buy for
gold,

But I would rather be thrilled
By the treasures that I alone can hold.
Here, beside the warmth of you;
Here, within a dream for two.
Here, for all eternity;
Here is where I want to be.

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IF YOU LOVE ME (Really Love Me)

GEOFFREY PARSONS MARGUERITE MONNOT
If the sun should tumble from the sky
If the sea should suddenly run dry
If you love me, really love me,
Let it happen, I won't care.

If a dream I build should fall apart,
I can still be smiling with my heart.
If you love me, really love me
Let it happen, darling, I won't care.

Shall I catch a shooting star?
I can bring it where you are?
If you only say you care
I can make a mountain fall
I'll do anything at all
As long as you are there.

When at last our life on earth is
through
I will share eternity with you
If you love me really love me
Let it happen darling, I won't care.
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ROSE-MARIE

OTTO HARBACH OSGAR HAMMERSTEIN II and
RUDOLF FRIML

Rose-Marie, I love you!
I'm always dreaming of you
No matter what I do, I can't forget
you;
Sometimes I wish that I had never met
you!
And yet if I should lose you,
'Twould mean my very life to me;
Of all the queens that ever lived I'd
choose you
To rule me, my Rose-Marie.
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ECHO BONITA

KENNY DEVINE
Echo bonita I'm sad and blue
My senorita is lonely too
Echo bonita where can she be
Echo bonita please find her for me
We will echo echo echo echo
down Mexico way
She'll hear our echo echo echo echo
echo
And come back to stay in our ranchita
Just for we three echo bonita senora
and me.
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THE HAPPY WANDERER

(Val-de Ri-val-de Ra)

ANTONIA RIDGE FRIEDR. W. MOLLER

I love to go a-wandering,
Along the mountain track,
And as I go, I love to sing,
My knapsack on my back.

Val-de ri (tra la la la la)
Val-de ra (tra la la la la)
Val-de ra (tra la la la la)
Val-de ha ha ha ha ha ha
Val-de ri (tra la la la la)
Val-de ra (tra la la la la)
My knapsack on my back.

I love to wander by the stream
That dances in the sun,
So joyously it calls to me,
"Come! join my happy song!"

Val-de ri (tra la la la la)
Val-de ra (tra la la la la)
Val-de ra (tra la la la la)
Val-de ha ha ha ha ha ha
Val-de ri (tra la la la la)
Val-de ra (tra la la la la)
"Come! join my happy song!"

I wave my hat to all I meet,
And they wave back to me,
And blackbirds call so loud and
sweet
From ev'ry greenwood tree.

Val-de ri (tra la la la la)
Val-de ra (tra la la la la)
Val-de ra (tra la la la la)
Val-de ha ha ha ha ha ha
Val-de ri (tra la la la la)
Val-de ra (tra la la la la)
From ev'ry greenwood tree.

High overhead, the skylarks wing,
They never rest at home,
But just like me, they love to sing,
As o'er the world we roam.

Val-de ri (tra la la la la)
Val-de ra (tra la la la la)
Val-de ra (tra la la la la)
Val-de ha ha ha ha ha ha
Val-de ri (tra la la la la)
Val-de ra (tra la la la la)
As o'er the world we roam.

Oh, may I go a-wandering
Until the day I die!
Oh, may I always laugh and sing,
Beneath God's clear blue sky!

Val-de ri (tra la la la la)
Val-de ra (tra la la la la)
Val-de ra (tra la la la la)
Val-de ha ha ha ha ha ha
Val-de ri (tra la la la la)
Val-de ra (tra la la la la)
Beneath God's clear blue sky!

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- Blue Evening/Serenade in Blue
- Bugle Call Rag/Runnin' Wild
- Chattanooga Choo Choo/Kalamazoo
- Danny Boy/Ida! Sweet as Apple Cider
- Elmer's Tune/Johnson Rag
- In the Mood/A String of Pearls
- Juke Box Saturday Night/That Old Black Magic
- Moonlight Serenade/Sunrise Serenade
- Moonlight Cocktail/Pennsylvania Six-Five Thousand
- Pavanne/Don't Sit Under the Apple Tree
- Star Dust/Tuxedo Junction



TERESA BREWER

I guess you could say I am a very lucky little girl. It's just a few years ago that the wonderful Coral people released a record by an unknown singer (me) called "Music, Music, Music." Fortunately for me, the public liked the tune, and overnight I found that I was a singing star. I have always felt that "Music" was the key to quite a bit of the success that has come my way.

I love to sing; I don't think that anything outside of my family means more to me than being able to give out with some really bouncy, catchy melodies. I think maybe I sing too much. I harmonize around the house, going and coming from the studio and, of course, when I am recording. Pretty soon I am going out on the road again to meet and sing for as many people as I possibly can. I think it's fun, and I am looking forward to the tour, which, by the way, will carry me quite a way from my home in Scarsdale, right outside of New York City.

I think that every singer develops a style if he works hard enough at it. When "Music" started to spin on the turntables and home phonographs, I decided to keep on the track of bouncy, rhythm-type songs that I can really give out with. You know what I mean: "Ricochet," "Bell Bottom Blues" and tunes like that. You can bet that as long as the public likes them, I will continue to record them.

You know, there is always an exception to the rule and in my case it's a mighty happy one. This exception concerns a young songwriter named Sidney Prosen, who had a tune that he thought I would like. It was a nice song, but a little on the slow side. I recorded it, crossed my fingers and waited to see what the reaction would be. Well, when I tell you that the name of the tune is "Till I Waltz Again With You," you will know the outcome. This exception to the rule of singing bouncy tunes sold over a million recordings and afforded me one of the biggest thrills of my life—a gold record! I could kiss Sid every time I see him, and from now on I carefully consider all tunes that Coral puts before me.

I had a feeling that my waxing of "Ricochet" would be a good one because it went along the lines of the type of tune I like the best. But I had no idea that it would be another million-record seller, and I don't think I will ever be able to thank all of you enough for all the kindness you have shown me. It makes singing a pleasure when you know that your efforts are not being wasted.

Well, I certainly have enjoyed talking with all of you, and I hope that someday we will be able to meet in person. Till we meet again, then, this is Teresa Brewer saying thanks loads, everybody; you have made this little girl one of the happiest in the land!

GOIN' LIKE WILDFIRE

GEORGE E. (Speed) KRISSE

Your charms are closin' in on me
Just like a prairie fire
It looks like very soon
You're gonna be my one desire
You've really sold me with your smile
and personality
You're goin' like wildfire with me.

Wildfire, you're goin' like wildfire
No matter where or how I turn,
There you are sweepin' on and gettin'
closer,

Darlin', can't you see
You're goin' like wildfire with me.

When I took one first look at you,
I knew enough was said
'Twas like a brick wall tumbled down
And hit me on the head
You've got me walkin' on a cloud,
I don't know 'A' from 'Z'
You're goin' like wildfire with me.

I've even gone along so far
To think of rice and rings
Old shoes, a honeymoon,
Niag'ra Falls and all those things
They can't be very far ahead
If only you'll agree
You're goin' like wildfire with me.

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SOMEWHERE

(There Is Someone)

CHARLES NATHAN DAVE HEISLER

Tho' we may not meet tomorrow
Tho' she may be far from me
Somewhere there is someone
Meant for me only
Tho' it may be Spain or Cairo
Or some far off tropic isle
Somewhere there is someone
Waiting there all the while.
To heaven above I pray
Wherever my love may be
Please tell her I'll find a way
And let her know she belongs to me.
And with ev'ry new tomorrow
I'll look forward anxiously
Somewhere there is someone
Someone meant just for me.

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I LIVE EACH DAY

PAUL INSETTA

I live each day to hear you say I
love you
Each night I pray you'll always say I
love you
Within my heart there's a feeling
words can't explain
I feel that way every time
Somebody mentions your name
You'll always be the one for me
I love you
I'd rather die than say goodbye
That's how I love you
So promise me you'll always be
All that you are to me
And live each day to hear me say I
love you.

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ANGELA MIA

(My Angel)

LEW POLLACK ERNO RAPEE

Days were long and nights were endless;

Overhead the skies were gray.

Seemed all wrong to be so friendless

And then, one day you came my way.

Angela mia, you are my angel dear.

The heavens sent you down to me from up above.

Angela mia, you are my guiding star,
A sweet Madonna that I honor and I love.

You're like the sunshine in all its splendor

And I surrender each time you smile.

Angela mia, my pray'rs are answered now

And I am thankful for Angela mia.

Ever since the day you found me

You have filled my heart with bliss.

For you put your arms around me

And then you sweetly whispered this:

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TRUE LOVE GOES ON AND ON

RICHARD ADLER JERRY ROSS

The white snow of Christmas will melt away,

The darkness of evening will end the day,

And time will wither the strongest tree,
But nothing will change you and me.

For true love goes on and on,

Our love will be ever new.

True love goes on and on,

My darling, I'll always love you.

The mightiest mountain will tumble down,

The world may even stop spinning 'round,

A star may fall into the deep blue sea,
But nothing will change you and me.

Some days the sun will forget to shine,
In autumn the leaves will desert the vine,

An ocean may someday a desert be,
But nothing will change you and me.

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THE GHOST IN THE WINE

SAMMY GALLOP MABEL WAYNE

Here's a toast to the ghost in the wine,

To the girl, with a heart that once was mine.

Seems my lips meet with hers with ev'ry sip I take

While I spend the night keeping memories awake.

There she is looking up with a smile,
Telling lies with her eyes all the while.

To that sweet moment when she may be mine again,

Here's a toast to the ghost in the wine

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CAUGHT *in the* ACT



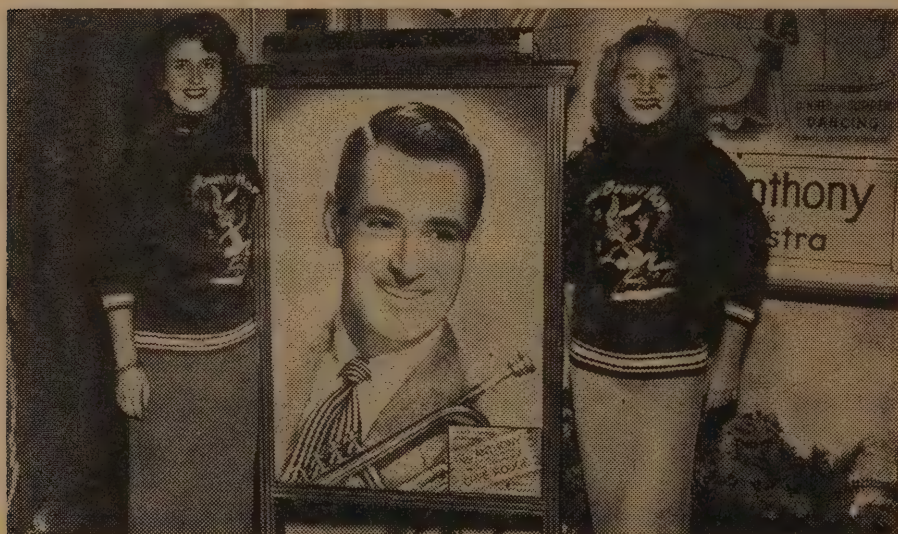
Eileen Barton offers Frank Sinatra some cake at a recent party in N.Y.C.



Some people, like ABC television star Ray Bolger, just can't get up mornings



Doris Day leads the way for Phil Silvers, Judy Garland and James Mason



Guarding the picture of America's number one band leader, Ray Anthony, two loyal members of his "Bunny Hop" club wait for Ray to put in an appearance



Looking over HIT PARADER is Karen Chandler and Jerry Gaines of WHAT



Bobby Breen (L) drops in to visit Rome, N.Y. D.J. Lou Barile of WKAL



Caught in the act of setting up an office at Warner Bros. is Jack Webb, the man behind the hit T.V. program, "Dragnet". Jack will make a movie of the show

MY SIN

B. G. DE SYLVA LEW BROWN RAY HENDERSON

Maybe it's best that we're thru,
What was it leading us to?
You were pretending, this is just the
ending
Dreams that could never come true,
You go your way in content,
I'm trying hard to repent.

My sin was loving you
Not wisely but too well;
Your sin was letting me
And getting me in your spell;
Our sin was following
A love that could not be;
Now, my sin is wanting you
Though you've forgotten me.

I was entranced by your song,
I lingered on much too long.
How could I go then,
We didn't know then
We took the road that was wrong.
We've left that road far behind,
Still you keep haunting my mind.
Copyright 1929 by Crawford Music Corp.
Published by Chappell & Co., Inc.

I GET SO LONELY
(When I Dream About You)

PAT BALLARD

Oh baby mine I get so lonely when I
dream about you
Can't do without you that's why I
dream about you
If I could only put my arms about you,
Life would be so fair,
If you were there, we two could hug
And kiss and never tire
I'm on fire, you are my one desire
I get so lonely when I dream about you,
Why can't you be there
Tossin' an' turnin' in my slumber
Holdin' you it seems
I give you kisses without number,
But only in my dreams
Oh baby mine I get so lonely when I
dream about you
Can't do without you
That's why I dream about you.
If I could only put my arms about you
Life would be so fair.

Copyright 1953 by Melrose Music Corp.

ALONE TOO LONG

DOROTHY FIELDS ARTHUR SCHWARTZ

I'd kiss you if I dared,
I want to but I'm scared,
I should have known I've been alone
too long.
My lips are much too still,
My arms have lost their skill,
My charm has flown, I've been alone
too long.
It's been years since I have whispered
A foolish love word,
And I'd be afraid I'd sing you a faded
song.
But if you smile and then say
"Darling, try again,"
I'll know you've known I've been alone
too long.

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by Music Corp. Sole selling agent, Edwin H. Mor-
ris & Co., Inc.

YOUNG AT HEART

CAROLYN LEIGH JOHNNY RICHARDS

Fairy tales can come true,
It can happen to you
If you're young at heart
For it's hard, you will find,
To be narrow of mind
If you're young at heart.
You can go to extremes with impossible
schemes,
You can laugh when your dreams fall
apart at the seams
And life gets more exciting with each
passing day,
And love is either in your heart or
on the way.
Don't you know that it's worth ev'ry
treasure on earth
To be young at heart.
For, as rich as you are,
It's much better by far to be young
at heart.
And if you should survive to a hun-
dred and five
Look at all you'll derive out of being
alive,
And here is the best part,
You have a head start
If you are among the very young at
heart.

Copyright 1953 by Sunbeam Music Corp.

CRY, MY HEART

IRVING REID LARRY COLEMAN

Cry, my heart you'll never hear her
laugh again
Cry, my heart tear up her photograph
And then weep away the memories that
haunt you so
Make them fade, make them go,
You must cry, my heart you took a
chance on love and lost.

Cry, my heart with endless tears you
pay the cost.

Other arms possess her, she's with
someone new

What can you do but cry, my heart.

Copyright 1954 by Sheldon Music Inc.

DON'T GO TO STRANGERS

REDD EVANS ARTHUR KENT DAVE MANN

Build your dreams to the stars above
But when you need someone true to
love,
Don't go to strangers, darling, come to
me.
Play with fire till your fingers burn,
And when there's no place for you to
turn,
Don't go to strangers, darling, come to
me.
For, when you hear a call to follow
your heart,
You'll follow your heart I know.
I've been through it all, for I'm an old
hand,
And I'll understand if you go!
So, make your mark for your friends
to see
But when you need more than company
Don't go to strangers, darling, come to
me.

Copyright 1954 by Jefferson Music Co., Inc.

Check the Kind
of Body YOU
Want!RIGHT IN THE
COUPON BELOW...and I'll Prove
How EASILY You
Can Have It!Charles
Atlas

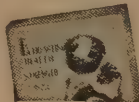
JUST tell me where you want it —
and I'll add SOLID INCHES of pow-
erful new muscle SO FAST your friends
will grow bug-eyed with wonder! I'll
PROVE you can get the kind of body
you want in just 15 minutes a day —
in your own home — or it won't cost
you a penny!

You wouldn't believe it, but I myself
used to be a 97-lb weakling. Fellows
called me "Skinny." Girls made fun of
me. THEN I discovered my marvelous
new muscle-building system—"Dynamic
Tension." It turned me into such a spec-
imen of MANHOOD that today I hold
the title "THE WORLD'S MOST PER-
FECTLY DEVELOPED MAN."

"DYNAMIC TENSION" — that's my secret.
When you look in the mirror and see a healthy,
husky fellow smiling back at you — then you'll
realize how fast "Dynamic Tension" GETS RE-
SULTS! That's because it's the natural method
you can practice in your own room — JUST 15
MINUTES A DAY — while your chest and
shoulder muscles begin to swell... those arms
and legs of yours bulge... and your whole body
starts to feel "alive," full of zip and go —
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it may change your life!
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CHARLES ATLAS, DEPT. 285G,
115 East 23rd St., New York 10, N.Y.

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(Check as many as you like)

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|---|---|
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id—in The Right
Places. | <input type="checkbox"/> Slimmer Waist and
Hips |
| <input type="checkbox"/> Broader Chest and
Shoulders | <input type="checkbox"/> Powerful Leg
Muscles |
| <input type="checkbox"/> Powerful Arms and
Grip | <input type="checkbox"/> Better Sleep, More
Energy |

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Strength"—32 pages, crammed with photo-
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and valuable advice. I understand this book
is mine to keep and sending for it does not
obligate me in any way.

NAME AGE

(please print or write plainly)

ADDRESS

CITY STATE

in the
**ROBBIN'S
NEST**



FRED ROBBINS

We don't think you can call Fred Robbins an average American guy. Not when you consider what the young man is doing, has done, or expects to do in the very near future. Fred, by the way, if you don't get a chance to see or hear him (not too many people fall into this class), is co-master-of-ceremonies on Eddie Fisher's "Coke-Time", over NBC-TV. He's also in charge of NBC's big radio "Record Preview" and is the head man of the "Fred Robbins Show", which he does with his daughter Lorri on the Mutual Network. And, if that's not enough, he is a law school graduate and practiced for quite some time. Not so bad for a youngster, wouldn't you say?

Although Fred graduated from law school and practiced for over a year, he never lost sight of his initial goal in life—show-business.

When he was still in high school, he became active in little theatre groups, also did some radio acting and announcing, and determined then that he wanted to embark on an entertainment career. However, because his mother wanted him to become a lawyer, and feeling that he should cushion himself with a secondary career in the event he might some day have to fall back on it, Fred studied law at the University of Baltimore and John Hopkins University. Following his graduation, he practiced for a year before he finally gave it up to devote his entire time to radio.

Fred attended the Baltimore City College, where one of his most popular classmates was radio and TV star Garry Moore. They performed together in many school productions, and while still in high school, Fred began doing some radio acting and announcing. Later, while he was in college, he sang on a number of amateur shows.

In 1940 Robbins gave up his law practice to accept a job as a junior announcer for station WITH in Baltimore at \$17.50 a week. In addition to covering news, sports events and other shows, it was here that he began his first disc jockey program, called "Swing Class." Following one

of his record broadcasts, Fred was visited by some high school students who wanted to interview him for their school paper. Intrigued by one of the young ladies in the group, he later called her and made a date. They were married one year later on January 1, 1943.

It was this same year that Fred left Baltimore to go to work for Station WMGM in New York. He remained there for a year as an announcer and disc jockey, and in 1944 left to free-lance at other New York stations. A versatile performer, he has participated in all kinds of programs in addition to his record shows—including one of the first all-night TV programs, "The All Night Show." Just recently he narrated a very technical medical film.

Fred also does a daily radio program with his six-year-old daughter Lorri, whose voice has become well-known to his radio fans through the opening and closing of many of his record shows. Talking about that show, song pluggers ingeniously create methods to hawk their wares—recordings by "name" artists of the melodies in which they're interested. But in the case of six-year-old Lorri Robbins, the nation's youngest, they've resorted to the confectionary school of salesmanship.

Lorri's featured with her well-known daddy on Mutual's "Fred Robbins Show." Lucille, her mother, objects strenuously, but the six-year-old continually receives pints of ice cream, chocolate candy, lollipops, striped peppermint sticks and other goodies kids dream about but seldom get.

Lorri's unaffected by it all. She likes the attention. But she claims the only influence bearing on her song recommendations for the show comes from her first grade classmates at Munsey Park School, in Manhasset. She conducts a survey once a week in her class room—and tells daddy the results when she comes home. The kids don't help him select his program guests, however. Freddy is allowed that liberty himself.

CRAZY MIXED UP SONG

CHARLES GREAN JOAN JAVITS
'Twas midnight on the ocean,
Not a streetcar was in sight;
The sun was shining brightly
In the middle of the night.
A barefoot boy with shoes on
Stood there sitting in a tree
And when I put my glasses on,
I heard this melody.

Be kind to your web-footed friends
For a duck may be somebody's mother.
Be kind to the denizen of the swamp;
He's a "dilly" through and through.
You may think that this is the end
Well, it isn't 'cause there is another
chorus.

'Twas midnight on the ocean
When the rain began to snow,
He hurried to me slowly
'Cause the time had come to go.
I said I'd wait forever
If it wouldn't take too long
And silently we harmonized this crazy
mixed up song:

'Twas midnight on the ocean
On the day I married him;
He didn't know his name was Fred,
That's why I called him Jim.
We settled down in London, France
beside the Pyramids
And raised a little family of crazy
mixed up kids:
Copyright 1954 by Trinity Music, Inc.

LE GRAND TOUR DE L'AMOUR

DON REID ARTHUR ALTMAN
In Switzerland a chivalrous Swiss
Taught me to ski,
In Spain a cabalero taught me to tango;
In Napoli my bella Tony,
He taught me how to sing,
A bonnie lad in Scotland
Taught me how to heel and fling.

Oh! le grand tour de l'amour,
Le grand tour de l'amour,
Haven't got a care, love is ev'rywhere,
On the grand tour de l'amour.
Le grand tour de l'amour,
Le grand tour de l'amour,
I'm a millionaire, trav'ling ev'rywhere
In my travel brochure.

Each time Rene squeezed me,
He would say, "ce oo la la,"
The smorgasbord was sweet
With sweet Yonny Yohnson;
That Heinrich baked me strudel so fine,
My heart went "oompapa,"
And for the taste of Patrick's Irish lips
Erin go bragh.

The streets were full of Turkish de-
lights in Turkestan,
A Hukanakahaki taught me the hula;
In Portugal a fisherman's son
Just took my heart by storm,
And up in Iceland nights were six
months long
And love was warm.

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agent Weiss & Barry, Inc.

A FOOL IN THE WAYS OF LOVE

DON REID ARTHUR ALTMAN

You wanted a cottage by a hillside
I wanted a tower in the sky
I may have been wise in the ways of
the world
But a fool in the ways of love
You told me that love was all that
mattered

I wanted the things that gold could
buy

I may have been wise in the ways
of the world,

But a fool in the ways of love
Too late I know a tower can be
lonely

And gold itself won't bring me
happiness

Too late I realize that I have lost you
For the want of just a kiss

I'd gladly trade all these poor
possessions

For your love but love has passed
me by

I may have been wise in the ways of
the world

But a heart broken fool in the ways
of love am I.

Copyright 1953, 1954 by Shapiro, Bernstein & Co.,
Inc.

I'D CRY LIKE A BABY

SAMMY GALLOP HOWARD STEINER

I'd cry like baby, if you told me
"goodbye,"

I'd feel like a snowball on the Fourth
of July

If you ever said you were leavin' for
good

I'd weep like a weepin' willow, honest
I would.

I'd cry like a baby with a busted
balloon

I'd let out a wail that would be heard
on the moon

Our love was so splendid, don't end
it so soon

Don't leave me here a-sighin'
Sobbin' and a-sighin' cryin' like a
baby for you.

Copyright 1954 by Starlight Songs, Inc.

NU, NU, NU

JOHNNY BRADFORD TONY ROMANO

Nu, nu, nu, vus machs du?

Ain't that a fine kind o' how d'ya do?

Nu, nu, nu, vus machs du?

How's the world been treating you?

Nu, nu, nu, vus vils du?

Say that you may wanna cuddle and coo

Nu, nu, nu, vus vils du?

Ich'll de diggin', I love you.

I love you.

Je vous aime, I love you

Yo te amo, I love you,

In any language I do.

Please tell me, tell me ever so sweetly,

That you're mine so completely,

And I'll answer with hi diddle de dee,

I'm happy to be gezunt!

Nu, nu, nu, vus machs du?

Soon, may be June, I'll be marryin'
you,

Nu, nu, nu, vus vils du?

Ich'll de diggin', I love you.

Copyright 1954 by Stanley & Livingston, Inc.

ANEMA E CORE

(With All My Heart And Soul)

MANN CURTIS HARRY AKST
SALVE D'ESPOSITO

I've got a yearning to caress you
One thought keeps burning my soul
A hungry yearning to possess you
It's far beyond control
I want your love for now, forever
I want you, heart and soul

My life I'd give for you Anema E Core

I only live for you Anema E Core

I have but one desire

And it's to love you with all my heart

With all my soul

My whole life through.

From stars I'll make your crown

And kneel before you

I pray you'll take my hand for I adore
you

Open up the doors leading to heaven

A heaven mine and yours

Anema E Core.

Copyright 1950 and 1954 by Edizioni Musical Film.
Milan, Italy. Sole Selling Agent Leeds Music Corp

IT'S YOU, IT'S YOU I LOVE

ALLAN COPELAND

It's you, it's you I love!

Pretty baby I love you.

It's you, it's you I love!

Tell me that you love me too.

It's you, it's you, it's you, it's you.

It's you, it's you I love!

Tell me that you love me too.

Well, I'm all through flirtin'

And playin' around,

I'm gettin' tired of paintin' the town.

Gonna tell that cutie by the name of
Sal

That I've found myself another gal.

Well, I've covered ev'ry inch of the
forty eight,

Seen ev'ry gal in ev'ry state.

Can't count all the kisses that I stole,

Now I wouldn't touch 'em with a ten
foot pole.

You're as cute as a button you're a
beautiful doll,

When I saw you I knew I had to fall.

When you walk down the street

So help me ma'm, ev'rybody stops
there's a terrific jam.

Copyright 1954 by Essex Music, Inc.

MAYBE NEXT TIME

LEW DOUGLAS KING LANEY

KATHLEEN LIGHTY

Maybe next time when we meet again,
dear,

I'll hold you and then, dear,

You'll call me your own.

Maybe next time you'll say you believe
me.

You never will leave me to cry all
alone.

Why can't I kiss and caress you,

Why must you be so unfair.

When will I ever possess you

And tell you how much I care.

Maybe next time and maybe forever

You tell me you love me

The way I love you.

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NAME _____ Age _____

Full Address _____

QUIZZING THE KIDS

WHO ARE THEY? — UNSCRAMBLE THE STARS' NAMES:

1. DEIDE HIFRES
2. NYTO ITNARM
3. AERTES ERWERB
4. IJNO SAJEM
5. REYRP OCOM
6. SULUJI ASROAL
7. NIKAFER NEAIL
8. KARFN RISTANA
9. AYR TOYNAHN
10. NUSYN EGLA
11. RAOMI AZLAN
12. LAERP BELYIA
13. MOTYM YRDEOS
14. HELYSRI REMAHR

.....

WHAT INSTRUMENTS DO YOU ASSOCIATE WITH THE FOLLOWING PEOPLE?:

1. FRANKIE CARLE
2. RAY ANTHONY
3. JOHNNY LONG
4. JIMMY DORSEY
5. NAT "KING" COLE
6. CHARLIE SPIVAK
7. VAUGHN MONROE
8. STAN KENTON
9. WOODY HERMAN
10. BUDDY MORROW
11. RED NORVO
12. EDDIE DUCHIN
13. GENE KRUPA
14. ELLIOT LAWRENCE

.....

WITHIN FIVE YEARS, NAME THE YEAR THESE SONGS FIRST BECAME POPULAR:

1. "The Lady In Red"
2. "Stormy Weather"
3. "For Me And My Gal"
4. "Careless Hands"
5. "Daddy"
6. "You Are Too Beautiful"
7. "Them There Eyes"
8. "For Every Man There's A Woman"
9. "Lover Come Back To Me"
10. "If"
11. "When You Were Sweet Sixteen"
12. "If I Didn't Care"
13. "P.S. I Love You"
14. "Because"
15. "Three Little Fishes"

.....

WHAT INSTRUMENTS ARE KNOWN BY THESE NAMES?:

1. Squeeze Box
2. Skins
3. Eighty-Eight
4. Licorice Stick
5. Sweet Potato
6. Wood Pile
7. Slush Pump

.....

MATCH THESE SONGS WITH THEIR COMPOSERS:

- ☐ 1. "Bewitched"
- ☒ 2. "Top Hat, White Tie and Tails"
- ☐ 3. "Small Fry"
- ☐ 4. "Love Walked In"
- ☐ 5. "Take It Easy"
- ☐ 6. "September Song"
- ☐ 7. "Who's Sorry Now"
- ☐ 8. "Georgia"
- ☒ 9. "Trees"
- ☐ 10. "My Reverie"
- ☒ 11. "Manana"
- ☐ 12. "Gone With the Wind"
- ☐ 13. "Third Man Theme"
- ☐ 14. "The Thing"
- ☐ 15. "School Days"

- a. Anton Karas
- b. Bert Kalmar—Harry Ruby
- c. Gus Edwards—Will Cobb
- d. Rodgers—Hart
- e. Irving Berlin
- f. Larry Clinton
- g. Nick, Charles Kenny
- h. George Gershwin
- i. Vic Mizzy
- j. Maxwell Anderson—Kurt Weill
- k. Hoagy Carmichael
- l. Charles Green
- m. Joyce Kilmer
- n. Walter Donaldson
- o. Peggy Lee—Dave Barbour

METHOD OF SCORING—COUNT ONE POINT FOR EACH CORRECT ANSWER (Up to a possible 65):

- 61-65—You should be an editor
 55-60—You are a "hep" cat
 49-54—Better read another HIT PARADE

- 40-48—Well, maybe you're tired
 35-39—Better try it again
 30-34—Who cares anyway?
 0-29—Back to your homework

THE KID'S LAST FIGHT

BOB MERRILL

It was Tiger Wilson versus Kid McCoy
 In the summer of ninety three.
 Now the Kid was ev'rybody's pride and joy,

Just as game as a kid could be.
 And his darlin' Bess was in the second row;

She was prayin' with all her might,
 Sayin', "Kid, we need that little bun-

galow;
 Oh, you just gotta win tonight!"

G'wan Kid, g'wan, Kid!
 Let's hit him with a left and a right!
 G'wan Kid, g'wan, Kid!
 But how were they to know
 It was the Kid's last fight!

Now the Kid had fever to the very bone,
 But nobody would ever guess.
 He was in there fightin' on his heart alone

'Cause he just had to win for Bess.
 Oh, the Kid was battered
 And the Kid was floored,
 But the count never got to ten,
 Though his brain was reelin',
 When the people roared,
 He was up on his feet again.

Said the Tiger scowling, "don't you know you're through,
 I can whip you like a child.
 Gonna take the fight and take your woman too!"
 When he heard that, the Kid went wild
 Said the Kid, "for that I'll tear your limb from limb."
 And he sprang like an angry colt,
 Sent a punch a-flyin' at the Tiger's chin,
 Knocked him out like a thunderbolt.

To the crowd that saw it,
 There was little doubt
 That the Kid was a champ that night,
 But the champ would never have another bout.

'Twas the fever that won the fight,
 Gather 'round, I'm bettin' even money, folks,
 There's a bell soundin' way up high
 And a champ is climbin' through the golden ropes

Of the Big Ring up in the sky.
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FAREWELL, FAREWELL

BILL BELL ALAN LOGAN

Farewell farewell how blue the days will be

Till you return and bring your love to me

Farewell farewell my love will see me through

Thru ev'ry night that I'm away from you

Hold me closely make this moment last
 I'll be lonely when this night is past
 Farewell farewell though we be far apart

Here is my heart forever yours farewell.
 Copyright 1953 by Weiss & Barry, Inc.

PADRE

DAVE BOHME AL TRACE
Padre, dear Padre,
I need your kind helping hand;
Padre, dear Padre,
I know that you will understand;
Help me, and pray for my love,
Wherever he may be,
May the Lord bless and keep him,
And bring him home safely to me;
I will always remember,
How he held me and said
Sweetheart, don't cry;
Then he kissed me so tender,
And we vowed that our love would
never die;
Oh, thank you, dear Padre,
I know the good Lord up above,
Heard your prayr's for my darling,
And will bring back my love.
Copyright 1954 by Brandom Music Corp.

I'LL ALWAYS BE HAPPY WITH YOU

JOHN GIAMBUSSO ROBERT H. CLAYTON
There will be smiles and there'll be
tears,
As we travel thru the years,
But I'll always be happy with you
Here in my heart I'll hold your love,
And with blessings from above,
I will always be happy with you
Should it rain we won't complain
We'll see it thru dear
For the sun will shine
And then we'll start anew dear
So we will laugh and we will cry,
We will never say goodbye,
For I'll always be happy with you.
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WOULD YOU LET ME HOLD YOUR HEART

GUY BAGAR ELMO RUSS
Would you let me hold your heart
Would you trust me with your heart
Would you let me take it away with
me
Over the mountains over the sea
Would you let me hold your heart
Ev'ry single little part
Would you let me hold it constantly
Tenderly tenderly
Would you let me into your dream
Deep deep in your lovely dream
Let me know the wonders there
Wonders we both might share
Would you let me hold your heart
Would you trust me with your heart
I'd never be away night or day.
If you'd let me hold your heart.
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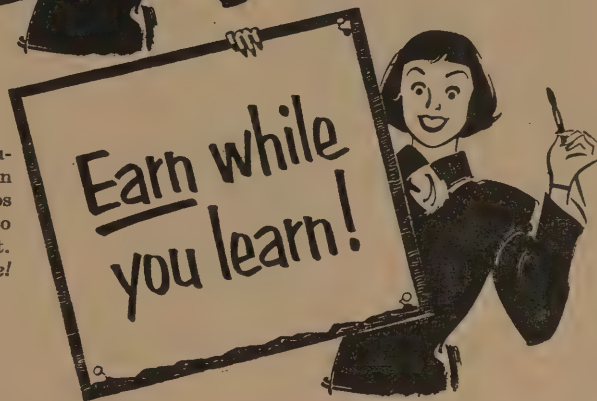
GODSPEED TO YOU

SAMMY KAYE
"Godspeed to you," my darling,
"Godspeed to you," my sweet,
Wherever you go, whatever you do,
I always will be there with you.
"Godspeed to you," my darling,
Please hurry back, please do.
I'll pray and I'll yearn for your safe
return,
So, Godspeed, my darling to you.
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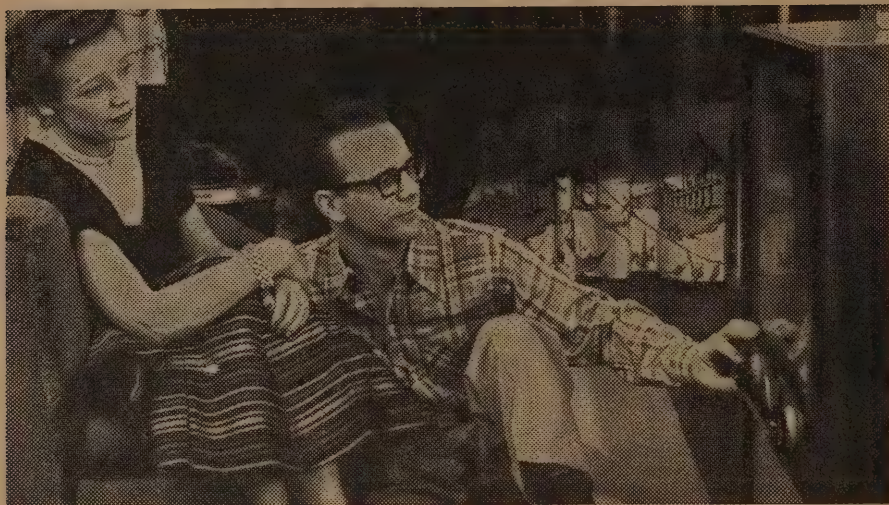
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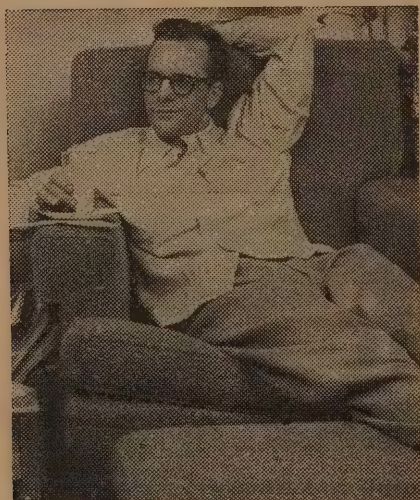
the Haymans at Home



The Richard Haymans take it easy with an evening at home. They like to relax in front of their big T.V. screen, where they are shown in this picture

You know, it's a pretty tough job holding down a top position as Eastern Artists and Repertoire Director for Mercury Records, leading one of the top dance orchestras in the country, and being a top recording star—but Richard Hayman takes it all in stride. When the day is over for Richard (and some days last far into the night), Dick tries to take it easy, along with his charming wife, in their New York apartment.

Recently, our photographer caught Mr. and Mrs. Hayman home for the evening, and the result you see on this page. Dick does most of his composing and arranging at home, with the Mrs. giving him a helping hand. When it comes to dinner, Dick returns the favor in the kitchen. Every now and then the living room is transformed into a music workshop, as Dick goes over his collection of harmonicas. The Haymans keep pretty busy, but they love every minute of their day and night in the big city.



It's time out for Dick, as he enjoys a tall glass of milk at home



Dick is busy working out an arrangement for a Mercury recording, and the Mrs. is busy looking through her favorite magazine, which is HIT PARADER, naturally



A lot of Dick's evenings are spent at the family piano, where he goes over scores for the next day's recording date. "Dansero" is a Hayman original composition



A late snack finds the Haymans delving into their favorite recipe book

A GALE GOES TO WORK

The life of a top singer is not an easy one, and that's for sure. A popular singing star must be on the go practically every day of the year, with not too much time out for rest and relaxation. One of the top new stars in the singing world is Sunny Gale, who records for RCA Victor. Besides her recording duties, Sunny plays the top nightclubs and theatres throughout the country and also visits hundreds of dick jockeys to plug her latest records.

HIT PARADER arranged to take you behind the scenes at Sunny's New York apartment the morning she and her agent-husband were scheduled to depart for a month's trip on the road. It was quite a hectic morning, and it started quite early—in fact, just as the sun came out. When maps and final arrangements were checked, off went the couple for one month of real work. Let's now see how Sunny Gale goes to work.



It's up bright and early in the morning for Sunny, as she starts a long day of planning and travel. First, she must brush out that golden-blond hair of hers



Sunny dresses in a hurry, has some coffee and is ready to shove off



Her agent-husband unfurls the road maps, and both of them decide which roads will be the best, and where the tour will take them for the month



Now this is a pretty dress," says Sunny; so into the trunk it goes



Last minute phone calls to say goodbye take her a few hours to complete



Well, it's off for the road, as Sunny leaves a note for the milkman

the BAIT ROOM



The reed section of the Dorsey orchestra comes into the spotlight, as the band does the standard, "The Sunny Side Of The Street." Both boys are featured here



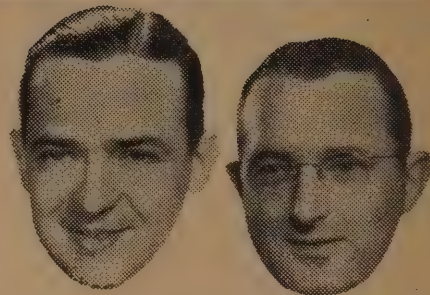
When the band took a five-minute break, the boys started a little jam session in the bandroom. Tommy and Jimmy were checking the program when this was taken



Lyn Koverrs handles the vocals with the band. She was with T. D. before



The guy and gal side of the Dorsey vocal department: Gordon Polk and Lyn



Jimmy Dorsey

Tommy Dorsey

The band era is back again. True, it may be in the budding stage, but all signs lead to the revival of the big band business of the mid-thirties and early forties. A big factor in the trend back to the bands is the formation of an orchestra led by the one and only Tommy Dorsey, and featuring his brother Jimmy on the saxophone. When the Dorsey boys get together, good music just naturally is the result.

The Dorsey name has been a byword in the music game for over twenty years, and now it shines even brighter. The boys started out together, and their first band had a few fair musicians in it. Their names were Glenn Miller, Ray McKinley and Bob Crosby. After a few years of phenomenal success Jimmy and Tommy decided to go their own separate ways. They both did mighty well, and the folks that they brought into the public's eye would fill a book.

Now, after a separation of many years, the Dorseys are again filling the dance halls and are thrilling all their millions of fans with great music. Meet the Dorsey boys again, with Jimmy playing saxophone as only he can, and Tommy playing one of the finest trombones in the music game today. It's really great to see and hear them once more, and, for our money, they're an unbeatable team.



A real funny guy both on stage and off is Dorsey singer Gordon Polk

SPEEDY GONZALES

HY GILBERT DAVID SAXON

Here in old Mexico
Men live life so relaxed,
'Cept for one fast an' busy romeo
He wear shirts made of silk
An' his moustache she waxed,
Yes, he high-livin', lovin' dynamo.

He Speedy Gonzales,
He romantic an' brash,
He go f'r your girl
As quick as lightening flash,
So be on alert, nobody can flirt
Like Speedy, Speedy Gonzales;
He Speedy Gonzales, Latin love a-one,
An' if he should kiss your seniorita
you're done,
She'll never be same, she'll wanna be
dame
Of Speedy, Speedy Gonzales!

He romance all the girls,
Give 'em wine from the grape,
Plays guitar, sings love song,
Knows ev'ry trick
Ev'ry day, ev'ry night
Speedy stay right in shape
Jus' by chasin' the other fellas' chick!

Speedy not learn to hug
From a book that he read,
His embrace she is pure an' natural art
You must have pair of eyes
In the back of your head,
Or from under your nose he steal her
heart!

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I SOLEMNLY SWEAR

GLEN MOORE LOU HANDMAN

I solemnly swear to love no one but
you
I solemnly swear I always will be true.
I know that I'll adore you adore you
faithfully
And I'll live only for you.
You're ev'rything to me
I solemnly swear I'm yours to have and
hold
As we live the sweetest story ever told
I'll not forsake the vows I make
For when I say "I do"
I solemnly swear to love no one but
you.

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QUANTO?

FRANK LAVERE LEW DOUGLAS

Quanto? means how much do you love
me

Is there a chance my darling
I only wish I knew
Please tell me quanto?
How much you long to kiss me
And do you really miss me
When I'm away from you
If you should ask how much I love you
If you don't know how much I care
Start counting ev'ry star above you,
And you'll find the answer,
There my darling,
Quanto?
How long am I to wait, dear
You say you love me so,
But my heart wants to know quanto?
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AND SO I WALKED HOME

BOB MERRILL

And so I walked home
Knowing that I lost the only love for
me,
And so I walked home
Thinking of how lonely life was
gonna be.
And as I wandered down the avenue,
it seems,
I said goodbye to all our window
shoppin' dreams,
And when I passed the chapel, dear,
My eyes were full of tears,
Another pretty dream that wouldn't
be.

And as I walked home
'rywhere I looked I only saw your
face,
Sweetheart I walked home,
Knowing no one else could ever take
your place.

And then I saw before my eyes
An answer to a pray'r,
'Cause I got home and found you
waiting there.

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BACKWARD, TURN BACK-
WARD

(O' Time In Your Flight)

DAVE COLEMAN

Backward, turn backward o' time in
your flight!
Bring back my darling, if just for to-
night.
Bring back that wonderful moment
divine;
The moment she whispered she'd al-
ways be mine.

Remember the first time I looked in
her eyes,
Now the touch of her hand took my
heart by surprise.
I remember the tears when we drifted
apart,
And the long lonesome years
She has lived in my heart.

I remember her promise,
Her tender embrace,
And a thousand and one things,
That time can't erase.
Love can bring many sorrows,
That's the price we must pay.
I'd give all my tomorrows for one
yesterday.

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PLEASE TELL ME WHEN

BUDDY FEYNE NACIO HERB BROWN JR.

Please tell me when I will see you again
Don't make me wait too long
Please tell me when I'll be in your
arms again,
Dancing to some dreamy song
It's been a lovely evening.
We had a lot of fun,
And tho' the night is ending,
Our love has just begun
So kiss me goodnight dear
And please tell me when
We'll be together again.

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TOMORROW I'LL DREAM AND REMEMBER ("I Dag-I Morgon")

FRED TYSH FELIX STAHL

Tomorrow I'll dream and remember,
Tonight I will live for my heart;
Tomorrow I'll recall your kisses,
For love may die and we may be
apart.

Tomorrow I'll dream and remember,
Tonight let me stay in your arms;
And though I may regret tomorrow,
Tonight you're mine tonight you're in
my arms.

Please, just hold me tight,
Your lips so warm, your eyes so
bright;
And through all the future years,
The mem'ry of this hour will dry my
tears.

Tomorrow I'll dream and remember,
Tonight you are mine and you're true;
But if you go, I won't be lonely,
For in my dreams I'll always be with
you.

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THE BLUE BELLS OF BROADWAY

PAUL FRANCIS WEBSTER SAMMY FAIN

The bag-pipes of Scotland are hushed
in the glen,
For Sandy MacTavish will nae come
home again,
He's far from the blue bells that once
bloomed so bright;
But the blue bells of Broadway are
ringin' tonight!
He sits on the bandstand with knees
that are bare,
The cats crowd around him and hoot-
mon how they stare;
For Sandy in kilts is a braw, bonnie
sight
And the blue bells of Broadway are
ringin' tonight!

He plays a boogie woogie, bag-pipe,
So cool it's bound to hurt,
Each nervous fan yells
"Dig that man in the crazy red skirt"
The banks of Loch Lomond are
lonely today
For Sandy MacTavish three thousand
miles away,
He's far from the heather that once
bloomed so bright,
But the blue bells of Broadway are
ringin' tonight.
He wears a real gone tamo' shanter

And tassels on his socks,
And when he blows the rhythm grows
Till the joint really rocks!
He squeezes the goat skin
And out comes the jive,
For Sandy's the hit of "The Dipsy
Doodle Five,"
Since he's blowin' with 'em the
rhythm is right,
And the bells of Broadway are
ringin' tonight.

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DISC JOCKEY

PROGRAMMING A D. J. SHOW

Art Roberts of KXLW, St. Louis, says: "Well, it's something of a problem programming my show because it may be 8:00 in the morning, 12:00 noon or 5:00 in the afternoon. Not that it wanders looking for a place to happen—it's just that I'm on three times a day, and even though my tastes stay the same, those of the audience don't.

"Who listens? In the morning it's probably the family. Mother makes up the noon audience. At five, it's probably the offspring—though what complicates matters is the fact that the kids might be home for lunch, and dad may be riding his car radio on the five o'clock homeward trek. So, how to please everybody?

"The old rule of please most of the people most of the time applies. It's bouncy and folksy in the morning.

"The name is Bill Rogers, from KAGH, NBC affiliate, in Crossett, Arkansas. My pet is early-morning music from six to nine. Let me say first, though, that I believe a D.J. is only as good as the music he plays. That is why I go to such lengths to select the music that I think will make pleasant and cheerful morning listening.

"Since we must appeal to all types of listeners, I mix music quite a bit. For instance, from six to seven every morning, I throw in everything. Then, as the morning progresses, the tempo slackens, and by 8:30 you'll hear music by Sinatra, Martin, etc.

"For the school students, I broadcast the lunch menu for the day in the local schools, and it has turned out to be one of the highlights of the morning.



Art Roberts, KXLW

At noon, a waltz or two is liable to sneak in. At five, the latest ballads and that stuff known as 'cool contemporary.' Even so, complaints do come in. But, after thirteen years of 'adlippng' behind a microphone, I have a pachyderm's epidermis, so they bounce off.

"May I put in a word here? Few performers pay attention to a complaining letter; it usually ends up in the waste basket. But all take heed when a great flood of mail comes in. So, writing to your favorite record rascal does latch onto his attention if your opinion echoes that of a lot of others—or if it's complimentary. (Oh, what hams we are!) Compliment his show first, then conclude your letter with 'and what about a little less square and a little more with a beat, huh?' He'll probably melt the transmitter with percussion and moving brass."



Bill Rogers, KAGH

"Back once again to selecting music, I have my personal catalogue of records that I believe are suitable to wake up to. I program my show usually a week or so in advance, leaving plenty of room for late releases, which I sprinkle in accordingly.

"Of course, it would be wishful thinking to hope that everyone heard the music that happened to match their particular mood, but I can say that whatever the taste for music, it'll be heard on my show.

"It's a great thrill to work with music, because there is always something new coming up. The best thing about it is that you never know what to expect next.

"To wrap it up, I'll say what is in the hearts of all of us—to satisfy that all-important listener to the utmost—and I, for one, will keep plugging at it."

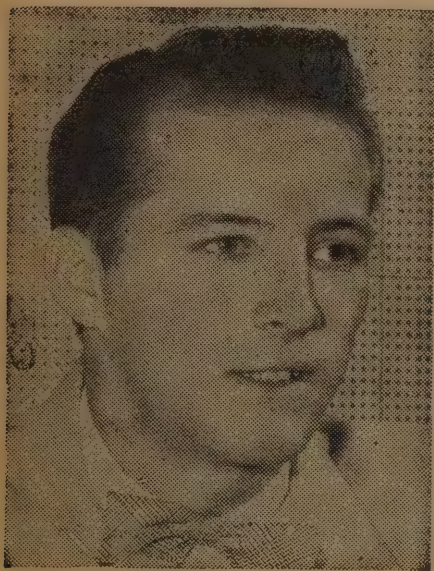
PLATTER PATTERN

Programming A D. J. Show

From teen-age disc jockey at 15, to top disc jockey at 21 is the story of Brad Lacey, now on the air with "The Record Party," at WTSJ in Hanover, N. H.

"When I first planted my feet in the platter-spinning world, too many times I heard 'We want the majority' and 'Forget about the minority.' Too many times the commercial department forgot that if you add that 'minority' to the majority you've got, not the bigger, but, rather, the biggest audience response any D.J. could want.

"It wasn't until I was doing a replacement job on a 'strictly' jazz show that I realized how to bring a larger audience to this 'minority' type show. I started 'sneaking' 'pop' and Western tunes into the program, and soon, not only were the loyal jazz fans requesting these tunes, along with the 'cool' and 'crazy' re-



Brad Lacey, WTSJ

quests, but new mail started pouring in from new listeners.

"Now in the strictly popular field, I'm 'sneaking' bits of jazz, novelty and Western tunes into the programming of 'Brad Lacey's Record Party.' The audience response has doubled itself in 2 short months, and there is no more minority, as everyone is getting his fill. Of course, the jock himself has a lot to do with this situation, so I have found that just by being like the next door neighbor, the listener considers me a friend.

"I do believe that if more jocks remembered to be a music lover first, and the record promoter second, and introduced such names as Eddie Fisher, Stan Kenton, Mel Blanc, Slim Whitman and Mantovani all on the same program, they could throw out the terms 'majority' and 'minority' and say to themselves, 'We got 'em all!'"

Favorite New Star

"My name is Jack Wagner, of KHJ, Hollywood, and I admit I'm lucky. Being a disc jockey in Hollywood provides a consistent parade of star-studded talent for guest interviews. I've had such guests as Eartha Kitt, Mel Blanc, Nelson Riddle and Lorry Raine all in a single week.

"Speaking of Lorry Raine, she's been my guest three times in the past three months, and I've pre-previewed several of her waxings. Funny, long before I met this girl I was on a 'Lorry Raine kick.' She made a record, 'My Secret Love Affair,' that had me flipped. She sings straight and easy, but with a sound that has warmth and a lot of femme fatale.

"I went to a recent recording session of hers once, and I was amazed at how she could change moods. When I walked in, Lorry was going like crazy on the movingest ditty I've heard in a long while, called 'What



Jack Wagner, KHJ

Would I Do?' After a five-minute break, Lorry was knocking everybody out with her wonderful mood version of 'I'm Only Human.'

"I like to see new stars get a break, and I like to see gals like this one—who haven't happened overnight, but who have come by their success by hard work and top performance—get deserved support.

"On my shows, one from 10:30-11:00 a.m., Monday through Friday, and 12:30-1:30, afternoons, guests are a steady feature, and I also have a 'Top Record of the Day.' I pay attention to requests, but I also play the music I like, and I don't necessarily ride the 'Hit Parade.'

"It's sincerely a privilege and a pleasure to program and play the wonderfully recorded renditions of popular music—always exciting and always a lot of fun."

ANSWER ME, MY LOVE

CARL SIGMAN GERHARD WINKLER

FRED RAUCH

Answer me, oh my love,
Just what sin have I been guilty of?
Tell me how I came to lose your love?
Please answer me, my love.
You were mine yesterday,
I believed that love was here to stay,
Won't you tell me where I've gone astray?

Please answer me, my love.
If you're happier without me,
I'll try not to care,
But if you still think about me,
Please listen to my prayer.
You must know I've been true,
Won't you say that we can start anew.
In my sorrow now I turn to you
Please answer me, my love.

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I'LL BE THERE (If You Ever Want Me)

RUSTY GABBARD RAY PRICE

There ain't no chains strong enough
to hold me,
Ain't no breeze big enough to slow me,
Never have seen a river that's too wide.
There ain't no jail tight enough to lock
me,
Ain't no man big enough to stop me,
I'll be there if you ever want me
By your side.

Love me, if you're ever gonna,
Love me, never have seen a road too
rough to ride.
There ain't no chains strong enough to
hold me,
Ain't no breeze strong enough to slow
me,
I'll be there if you ever want me
By your side.

There ain't no rope stout enough to
bind me,
Look for me, honey, you will find me
Any old time you're ready with your
charms.
I'll be there ready and a-waitin',
There won't be any hesitatin'
I'll be there if you ever want me
In your arms.

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SWEET KENTUCKY SUE

SUNNY SKYLAR WILTON MOORE

Sweet Kentucky Sue I've come to say
goodbye,
Give me just one kiss and promise not
to cry.
I will think of you each moment we're
apart.
You will always stay so deep within my
heart.
Sweet Kentucky Sue please brush those
tears away.
I will still be yours when I come back
someday.
My darling if you smile, you'll see the
sun peep thru.
Don't cry, my sweet Kentucky Sue.
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THE BIG BELL AND THE LITTLE BELL

MARTIN KALAMANOFF CAL MARTIN

Oh, a big bell sounds like a mighty gong,
And a little bell just makes a tiny "clink"

But those who make the biggest noise
Aren't always as important as they think!

Oh, long ago in a distant land
On the day they were crowning the king
The great big bell went "bong! bong! bong!"

And the little bell just went "bing."
The big bell said to the little bell,
'I don't see why you bother to ring
'Cause I make a great big bong! bong! bong!

But all you can do is go bing."
But the king said, "stop the big bell
And heed what I have to say.
Go and tell the little bell I command it

To play on my wedding day!"
So remember that making a great big noise is

Not the important thing
'Cause the king got a headache
From the "bong! bong! bong!"
But he loved the little bell that just went "bing."

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UNTIL SUNRISE

JACK WOLF FINE MARIE MOSS WILL COLLINS

I will think of you until sunrise,
No one else will do as the time flies.
I toss from side to side,
No longer can I sleep,
You're running thru my mind,
What good is counting sheep.
I can hardly wait until sunrise,
So be there, and fair, like the blue skies
Tomorrow when the moon falls, the sun calls me to you,

Until then, until sunrise with you.

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I COULD MAKE YOU CARE

SAMMY CAHN SAUL CHAPLIN

As a rule I'm a fool who's discreet;
Now I'm throwing myself at your feet,
In the hope that someday you will meet
My point of view.
Tho' Miss Emily Post might object,
'Cause my manner is not quite correct,
Right or wrong, I do the things I do,

'Cause I could make you care
If only you'd let me
I could make you care,
You'd never forget me;
I can't resist, I'd be a fool to try,
I know if once we kissed,
I could kiss my heart goodbye
'Cause I knew this was love the moment
that I found you,

So I've planned my life,
It's built all around you;
Give me this chance darling,
If you only would,
I could make you care, I know I could.

Copyright 1940 by M. Witmark & Sons

DISC JOCKEY

FAVORITE NEW SINGING STAR

We move into the heart of the Nutmeg state to meet one of Waterbury, Connecticut's, top record spinners in the person of Bill Lamb.

"Well, first I'd like to introduce myself. My name is Bill Lamb, and you'll find me at 1240 on your radio dial, that's WWCO in Waterbury, Conn. My pet D.J. show is on the air every night, Monday thru Friday, from 10 o'clock until midnight, and it's called 'Contrast.'

"From the name of my show, you probably realize that I like something different, and maybe that's why I choose Eartha Kitt as my favorite female vocalist. Eartha is not limited to an intimate type song. The fact is the every-day ballads, blues and novelties take a new life when Miss Kitt lends her unique style.

"One example of her ability as a



Bill Lamb, WWCO

linguist is displayed in the Turkish song 'Uska Dara,' her first hit recording. The song that struck like lightning was the greatest interpretation of 'C'est Si Bon' that I ever heard. Here Eartha displayed her naughtiness, and we know that everybody in the listening audience enjoys a bit of mischief. With her French tongue, Eartha made old people want to be young again and the younger set wish that they were older. Then the disk, 'Santa Baby,' even made 'Rudolph' feel warm around the collar.

"Eartha Kitt certainly does know how to project her emotions, and most important she knows how to capture ours. She is unequalled in her style, voice and appearance; to put it briefly, she's dynamic, a wonderful stylist who brought new excitement to my audiences and to me. That's why the 'Bad Eartha' is spinning high with yours truly."

"Jim Termine speaking from WTUX, Wilmington, Delaware. There is a large clan of alert and active gentlemen shuffling from one entertainment spot to another. They are well-paid men; they are smart men. They are not disc jockeys! By this I don't mean that there are no prosperous and intelligent dee-jays. I'm just trying to point out that HIT PARADER did well to word the above heading exactly as it did. A few changes, and we plattermen would be infringing on the sacred ground occupied by the 'talent scouts.'

"It is our prerogative to pick a name from a spinning label and scream into our rusty microphones, 'This is it; this is a star on the rise.' We then hang from the end of that limb in the fervent hope that our nominee for fame doesn't chop the wrong piece of timber.

"The spinning label I choose is



Jim Termine, WTUX

stamped Epic. They used to spell it Okeh. But that was before somebody at Columbia figured the mortality rate of pop recordings, caused by dee-jays who discarded R & B. At any rate, the vocalist on the label is Frank Murphy. It's spelled Frank Murphy and pronounced Frank Murphy.

"Why do I think Frank is bound for stardom? Because I like the way he delivers a song, because I enjoy his recordings, because I believe he is real enough to keep both feet on the ground — even in the face of the whirlwind publicity and overwhelming accolades that accompany success.

"Being constantly pressured by insincere, overly aggressive performers gets to be a real drag. That's why it's refreshing to have Frank stroll casually into the control room and ask you why the heck you flubbed that commercial."

PLATTER PATTERN

ARE THE BANDS COMING BACK?

"Hi! Very happy to have this opportunity of meeting all of you HIT PARADERS. I'm Dick Novak, jockey for KGON, Oregon City, Oregon, and I've been asked for some candid comments concerning the question: 'Are the big bands coming back?'"

"Wup! Wait a minute! Who said they ever left?"

"Oh, sure, they don't pull the big crowds that were apparent during Benny Goodman's biggest heyday, or during the time of the late Glenn Miller. But, they still do all right. Witness what happens at our own Jantzen Beach Ballroom whenever Ray Anthony, Woody Herman etc. blow in.

"Of course, my opinions must necessarily be tempered and qualified by our western locale, but, speaking from an overall standpoint, name bands are not the big attractions they

"Hello everyone! This is Jeff Lane out at Station WKMI, in Kalamazoo, Mich. My answer to the above question would have to be a very definite yes. My reasons are many and depend more on public opinion than on my own. I think that, if everyone plays his cards right and the public isn't sickened by too much at once, the bands will return.

"It will be a lot different than the last big band era, as I believe that featured vocalists will play a larger part. The band will be the main consideration, however, and instruments their staff of life.

"Ray Anthony, for instance, is an excellent example of the careful integration of musicians and arrangement necessary to create really good commercial music. Ray's music typifies what good commercial stuff is . . . understandable . . . danceable . . . listenable music. That quality was



Dick Novak, KGON



Jeff Lane, WKMI

used to be. Part of the cause of this can be laid to the door of extremely improved electronic engineering and production with regard to recording and presentation of individual artists and groups. This is the age where the listener can dote on each individual whisper of Eartha Kitt, in spite of the fact that Henri Rene and the orchestra are blasting away behind her.

"I would say that the big-name bands have never really left; they are just facing superior competition with regard to individual artists and small combos that have capitalized on electronic recording perfection. This does not mean that large groups are necessarily left out in the cold; they, too, can utilize the superior recording techniques to great advantage and come up with some wonderful rockers. To wit: Eddie Sauter and Bill Finegan."

the thing that made the late Glenn Miller's music immortal, Glenn's uncanny ability to put the right guy in the right spot at the right time, with a good arrangement in back of him, created sides that will live forever.

"All credit is due to our never-dying vocalists, who manufacture side after side. But they will be better off and stay up there long with a good solid band behind them.

"Publicity agents have taken advantage of the teen-agers long enough. They are beginning to see what many people have seen all along — that they were rather innocent pawns in a big publicity gag.

"Fan clubs are being organized for men like Kenton, Marterie and lots of others, who will benefit more by dance dates and personals than by staying in one place.

"My thanks for the opportunity of voicing my opinion, and . . . if you think I'm nuts, write me a letter.



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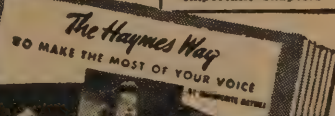
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"Got a job as singer in our local theatre after finishing your course. Thanks a lot!"—L. T., Alabama.

"Since finishing 'THE HAYMES WAY' I've been constantly invited to parties to sing."—R. M. O., Maine.

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STATE

I WENT OUT OF MY WAY

HELEN BLISS

I went out of my way
To get into a lot of trouble.
I went out of my way
To get into the way of love.
But I'm not sorry, even a little bit,
For I discovered the joy
Was worth the pain of it.
I went out of my mind
When you stopped being kind and gentle.
Then I laughed and thought,
"Well, he's just being temperamental."
Though it's ancient hist'ry to you,
I've kept a mem'ry or two.
And I still would go out of my way
To be out of this world with you.
Copyright 1941 by Broadcast Music Inc.

MAKE LOVE TO ME

BILL NORVAS ALLAN COPELAND
LEON ROPOLO PAUL MARES
BENNY POLLACK GEORGE BRUNIES
MEL STITZEL WALTER MELROSE

Take me in your arms and never let me go
Whisper to me softly while the moon is low
Hold me close and tell me what I want to know
Say it to me gently let the sweet talk flow
Come a little closer make love to me
Kiss me once again before we say good night
Take me in your lovin' arms and squeeze me tight
Put me in a mood so I can dream all night
Ev'rybody's sleepin' so it's quite all right
Come a little closer make love to me
When you're near, so help me dear
Chills run up my spine
Don't you know I love you so
I won't be happy until you're mine
When I'm in your arms you give my heart a treat
Ev'rything about you is so doggone sweet
Ev'rytime we kiss you make my life complete
Baby doll you know you swept me off my feet
Now's the time to tell you,
Make love to me.
Copyright 1953 by Melrose Music Co.

I NEED

RALPH CARE SOL MARCUS

I need a song to fill my heart with spring,
I need the shade a leafy tree can bring,
I need the rain to make my garden grow,
I need the sun to keep my room aglow.
I need a dream to set my goal upon,
A spark of hope when dreams have come and gone.
The air I breathe, I know I need that too;
But most of all, my darling I need you.
Copyright 1953, 1954 by Pickwick Music Corp.

Popular RECORD REVIEW

The vocal group seems to be the rage now, and Mercury is right up near the top with the wonderful Gaylords. The boys hit the jackpot with their best-selling disk, "From The Vine Came The Grape," and following right on its heels is the latest Gaylord waxing of "Isle Of Capri" and "Love I You." This coupling gives the boys a chance to show off two distinctive styles, as they first render a beautiful slow reading of the old ballad, "Isle Of Capri," and then turn around and go all out on the mighty cute novelty tune, "Love I You."

★ ★ ★
Lovely Betty Madigan, who slowly but surely is singing her way up to a star billing for the yellow and black of MGM, takes another big step up the ladder of success with the release of two new tunes. The first one that she does is a wonderful ballad called "Joey." It's a dreamy little love story, spun in a light manner, and has all the earmarks of a hit tune. On the reverse side, Betty goes in for some electronic magic with a multiple-voice recording of "And So I Walked Home."

★ ★ ★
James Chapin, of Capitol Records' Children Department, recently announced the release of a new kiddie album featuring the loveable circus clown, "Bozo." The album, entitled "Bozo's Nursery Songs," was produced in answer to innumerable requests from both parents and record dealers for more waxings of this type. The Charles H. Hansen Music Corp., of New York City, also became interested in the "Bozo" character and published an excellent piano book based on the music in the "Bozo Nursery Songs" album.

★ ★ ★
Jerry Vale looks to be a Columbia star for quite some time to come. Mitch Miller, the bossman at the diskery, has given Jerry some very fine material lately, and the guy has responded with some great records. The newest Vale entry is one of his best, and with Jimmy Carroll at the baton, you will be hearing a lot of "The Ghost In The Wine." Jerry uses a big chorus and a full orchestra to good advantage, and he really sings out on the number. For his second presentation, young Mr. Vale goes to work on a love ditty entitled "I Live Each Day."

★ ★ ★
RCA Victor's new label "X" gets a big pushoff with two sides by a new vocal group called the Smith Brothers. The boys pop into a rhythm beat for the old-time tune, "The Things I Love." It's a jumpy waxing, with plenty of individual style. All the boys shine in the recording, with the lead man taking honors. These guys really have a party with the flip side as they take "Echo Bonita" out of the country field and give it a South American treatment, complete with Spanish flavor. You'll like both of these sides.

A GOOD NIGHT KISS IS A GOOD NIGHT'S WORK

BOB HILLIARD MILTON DELUGG

A good night kiss is a good night's work

When your baby is makin' her mind up

Whether she'll wind up falling in love with you

A good night kiss is a good night's work

When your baby is thinkin' it over, over and over

That kiss will be workin' for you,

Each night she leaves you standing in the doorway

Feeling lonesome and sad

She goes her way you go your way,

But maybe that isn't so bad

'Cause a good night kiss is a good night's work

When your baby is makin' her mind up

Don't be blue, your single days are through

While you worry and fret she's falling in love with you.

Copyright 1954 by Edwin H. Morris & Co., Inc.

I'VE GOT AN INVITATION TO A DANCE

MARTY SYMES AL J. NEIBURG

JERRY LEVINSON

I've got an invitation to a dance,

But I don't think I'll go,

I'd be sorry I know I'm afraid I might see,

The one who should be with me with somebody else

I've got an invitation to a dance,

It's the town's big affair;

All our friends will be there,

They may talk when they see the one who should be with me

With somebody else

I don't want to start a lot of gossip

Out of sight is out of mind

Maybe there is still a chance to make up,

We may wake up and find we're leaving happiness behind

I've got an invitation to a dance,

I could bring someone new,

But what good would it do

It would hurt me to see,

The one who should be with me with somebody else.

Copyright 1954 by Advanced Music Corp.

ANSWERS TO "QUIZZING THE KIDS"

Unscramble the Stars' Names: 1—Eddie Fisher; 2—Tony Martin; 3—Teresa Brewer; 4—Jon James; 5—Perry Como; 6—Julius LaRosa; 7—Frankie Laine; 8—Frank Sinatra; 9—Ray Anthony; 10—Sunny Gale; 11—Mario Lanza; 12—Pearl Bailey; 13—Tommy Dorsey; 14—Shirley Harmer.

What Instruments Do You Associate With The Following People?: 1—piano; 2—trumpet; 3—violin; 4—saxophone; 5—piano; 6—trumpet; 7—trumpet-trombone; 8—piano; 9—clarinet; 10—trombone; 11—xylophone; 12—piano; 13—drums; 14—piano.

Name the Year These Songs Became Popular: 1—1935; 2—1933; 3—1917; 4—1949; 5—1941; 6—1932; 7—1930; 8—1948; 9—1928; 10—1934; 11—1898; 12—1939; 13—1934; 14—1902; 15—1939.

What Instruments Are Known By These Nicknames?: 1—accordion; 2—drums; 3—piano; 4—clarinet; 5—ocarina; 6—xylophone; 7—trombone.

Match The Writers With Their Songs: 1—d; 2—e; 3—k; 4—h; 5—4; 6—j; 7—b; 8—n; 9—m; 10—f; 11—o; 12—g; 13—a; 14—i; 15—c.

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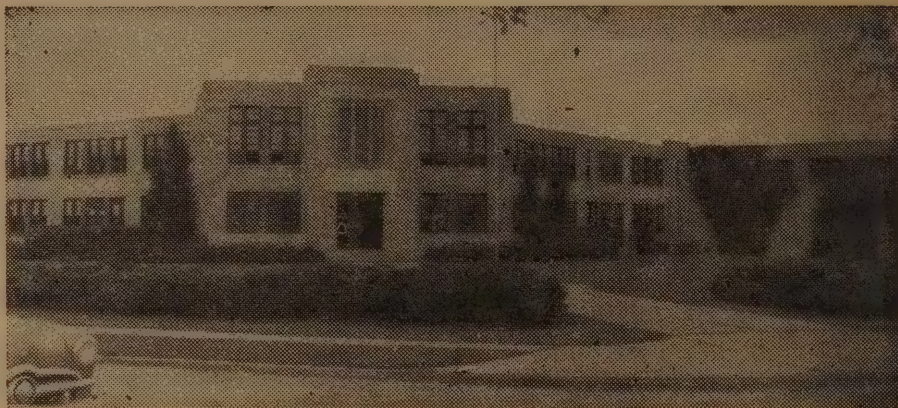
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By Darline Tuck



Spread out in the wide open spaces of Texas—Bryan, Texas, to be exact—is our high school of the month, Stephen F. Austin High

(We move out to the wide open spaces of Texas for a report about Stephen F. Austin High School. This will mark our third school named Austin. If you remember back, we have already heard from Austin High in Chicago and Austin High in Minnesota. Now let's see what's going on in Bryan, Texas.)

One of the most unusual hair cuts is the burr-lap. The boys' hair is cut in a burr on top, and the back and sides are left long to comb into duck-tails.

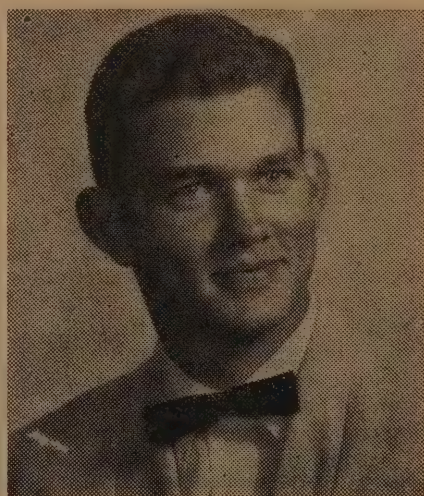
Texas A. & M. College is within five miles of S.F.A. and has a lot to do with the actions of the student body. A. & M. is an unusual school in its military traditions in that boys are the only ones lucky enough to attend.

In a recent poll, the students voted "Wanted," "Secret Love" and "Cross Over The Bridge" their favorite songs. They enjoy listening to these recordings on "On The Beam," over KORA.

In the fall, S.F.A.'s thoughts turn to football, Macbeth and Julius Caesar. Spring sees us working on the Pan-American talent show, which makes us tingle with its Latin American flavor. Each year the junior class gives a banquet for the seniors. Last year a gypsy camp was the theme.

On "Field Day," the graduating class from junior high comes over to see how the senior high functions with the election of major officers. Each visitor has a big brother or sister to show him around and make him feel at home. After lunch, the junior students go back to their schools, the votes are counted and a gala time is had on the football field—with sack-races, three-legged-races, pie eating contests and a contest drinking cokes from baby bottles.

John Moehlman, president of the Student Council and co-captain of the football team, plans to enter Texas A. & M. College next fall. John was class favorite in his sophomore and junior years and has lettered in football, track and baseball. He has gained the respect of the teachers, as well as the student body, in maintaining his high average and doing more than his share in school activities.



Destined for near-by Texas A&M is top student and athlete John Moehlman

The aim of the students of Stephen F. Austin High School of Bryan, Texas, seems to be to drive the teachers just a bit crazy. Between such catch-words as "You don't know, do you?" "Played a hunch, that's all, played a hunch," "The facts, I'm just after the facts," you can understand.

You can see a girl at school with hoop earrings, middie blouse, bright skirt, white socks and suede loafers. The boys wear blue jeans—bleached, brown or just plain blue—sports shirts, belts buckled on the side, in the back or no belt at all, black loafers or black suede dress shoes to school.

SUCH A NIGHT

LINCOLN CHASE

It was a night oh, what a night it was
It really was such a night
The moon was bright oh-ho how bright
it was

It really was such a night
The night was alive with stars above
When she kissed me I had to fall in
love

It was a kiss oh what a kiss it was
It really was such a kiss
How she could kiss oh, what a kiss it
was

It really was such a kiss
Just the thought of her lips set me afire
I reminisce and I'm filled with desire
I gave my heart to her in sweet sur-
render

How well I remember I'll always re-
member

That night oh, what a night that was.
It really was such a night.

Came the dawn and my heart,
And her love, and the night was gone
But I know I'll never forget that kiss
in the moonlight

Oooh such a kiss oooh such a night
But now she's gone, gone, gone yes,
She's gone, gone, gone, came the dawn,
dawn, dawn

And the night was gone and my heart
was gone

And her love was gone

But before that morn oooh such a night
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WHY SHOULD I BE SORRY

CARL SIGMAN PERCY FAITH

Why should I be sorry?
Are you worth the crying?
Can't be happy though I'm trying,
Guess I still love you.
Why should I be sorry?
Didn't you deceive me?
Told me that you'd never leave me;
Then away you flew,
I have the right to forget you,
You were unfair from the start,
I have the right to forget you,
But I haven't the heart,
I confess I need you,
Right or wrong I miss you,
Sorry but I've got to kiss you,
Please be sorry too.

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WRAPPED UP IN A DREAM

WILLIAM BEST - IRVING BERMAN

I'm wrapped up in a dream,
And that dream is you.
So wrapped up in that dream,
Till I don't know what to do.
Darling, say that you'll be mine,
And mine you'll always be
Till the end of time,
'Cause I love you, can't you see.
If my dream comes true,
Then I'll have you, darling,
Say you love me too,
'Cause I'm wrapped up in a dream,
And that dream is you.

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SUGAR LUMP

JOE THOMAS

Sugar lump, you're my sugar lump.
You grow sweeter and sweeter ev'ry
day.

Sugar lump, you're my sugar lump.
You grow sweeter and sweeter ev'ry
day.

You've got lips like candy.
You've got eyes that shine.
Sweetheart you're a dandy,
And to top it off, you're mine
Sugar lump, you're my sugar lump,
And I'm afraid that you will melt
someday.

But until you do, you'll never get away.


Copyright 1951 by Raleigh Music Pub. Co.

HEY BROTHER, POUR THE WINE

ROSS BAGDASARIAN

Here we sit enjoying the shade,
Hey brother, pour the wine!
Drink the drink that I have made,
Hey brother, pour the wine!
Tell you why the day is sunny,
I'm in love with lips of honey.
Wait'll you see the way she walks!
Hey brother, pour the wine!
She is coming here to stay,
Hey brother, pour the wine!
I have waited for this day,
Hey brother, pour the wine!
She writes of love in ev'ry letter,
Others have tried but I will get her.
Wait'll you see the way she walks!
Hey brother, pour the wine!
What is life, what is spring,
What are all the stars that shine?
Love, my friend is ev'rything
And love will soon be mine!
Pour the wine! pour the wine!
Hey brother, pour the wine!
Pour it as quickly as you can,
Hey brother, pour the wine!
Pour it quickly once again,
Hey brother, pour the wine!
She's here at last, my one and only,
Goodbye, friends and don't be lonely.
Wait'll you see the way she walks!
Hey brother, pour the wine!
Blink your eyes and love has passed,
Hey brother, pour the wine!
Hers was never meant to last,
Hey brother, pour the wine!
She introduced me to another,
No, my friends, he's not her brother.
I will miss the way she walks!
Hey brother, pour the wine!
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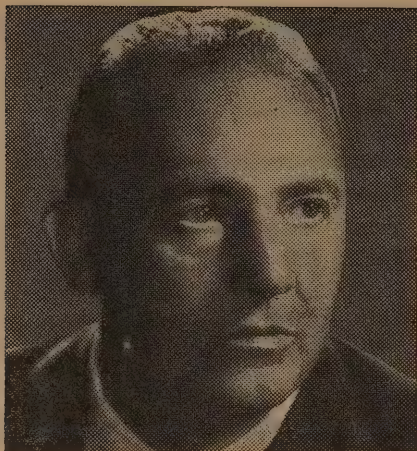
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THE MAN BEHIND THE STARS



Dewey Bergman

Dewey Bergman, versatile a. & r. head of Benida Records, (Daddy, what is an "a. & r. man"? Well, kiddies, a. & r. represents "artists and repertoire." This means the a. & r. man is in charge of signing the artists to record, and finding proper material for them to record) is one of the most popular men in the business.

But we'll start at the beginning to tell you the story behind the man behind the stars. Dewey was born in Buffalo, N. Y. When he was 14, he organized a six-man band which became widely known throughout the Buffalo area as "The Yankee Six." The group was really "big time," splitting as much as \$18 a night—among the six.

Later, Bergman decided to become more than just a pianist. He studied orchestration, harmony and theory. In Detroit, he organized an orchestra for Jean Goldkette, and it was during this period that such musicians as Jimmy Dorsey, Tommy Dorsey and Gene Krupa got their training from Bergman.

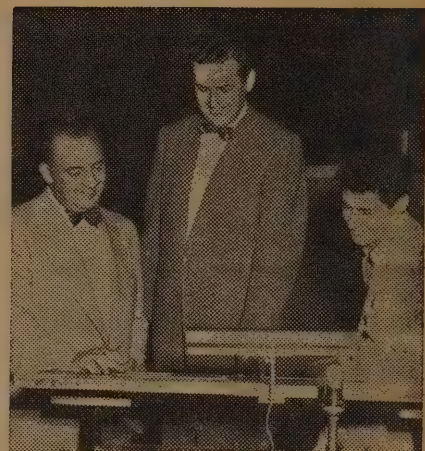
All in all, Dewey Bergman has had

35 years of solid musical experience to his credit as musician, arranger, composer, conductor and vocal coach. He was arranger for the famous Guy Lombardo orchestra for 11 years and was a. & r. man at RCA Victor. Last October he became vice-president in charge of a. & r. for the newly formed Benida Records, Inc. His wide and varied background is now paying off at Benida. (He discovered such recording luminaries as Guy Mitchell, Steve Lawrence, and he worked with Eddie Fisher, Perry Como and Vaughn Monroe while at RCA Victor.)

We asked Mr. Bergman what he looks for in a recording artist. In determining whether or not to sign a singer, Dewey considers diction, delivery, sincerity and originality. He advises, "don't try to copy anyone's style—originality is vital." It is Bergman's contention that it isn't essential to have a great voice. He points out that at Juilliard School of Music in New York there are many wonderful trained voices, and yet they'd never make it on records. Having a natural style, and before even thinking of making records, getting plenty of experience before an audience are essential, according to Dewey. There's no such thing as lasting overnight success. The overnight success is purely accidental. The artist that stays is one who has worked before audiences—it projects on a record.

When it comes to songwriters, Mr. Bergman feels they either have it or they haven't got it. However, he advises writers to keep on writing—good or bad. If you have the talent for writing, you are bound to come up with something worthwhile. All top songwriters struggled plenty before they made the grade.

The majority of songwriters think of rhyming instead of the story line. Tell a story, advises Dewey Bergman; for, after all, a good song is a story set to music. There are many instances of accidental hits—where a



While at RCA, Dewey (L) confers with Hugo Winterhalter and Eddie Fisher

writer produces a song that becomes a big success and then, toll though he might, he never comes up with another hit.

Everybody writes songs—cab-drivers, doormen, elevator operators, waiters, we the people—all try to corner Dewey Bergman with songs they've written. The best way to break into professional songwriting says Dewey, is by submitting your songs to reputable publishers. Major record companies, including Bergman's Benida Records, will not consider unpublished material.

And, lastly, here's an important item: Take criticism from experienced writers. Don't think you have a hit because your friends think it's great. Hollywood is filled with pretty girls from all over the country who are working as waitresses and clerks—girls who were told time and again by their friends, "you ought to be in pictures."

"Just remember," concludes Dewey Bergman, "whatever you want to succeed at you must study, and work at—work hard! There is no substitute for training and experience."



Here Dewey lines up his talented artists on the Benida label. L to R: Dewey, Mary May, Mark Stuart, Peggy Lloyd and Bill Stegmeyer. Benida is growing up quite fast

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DON'T CRY MAMA

ALAN WHITE

Mama I was walkin' down the avenue,
A handsome feller stopped me with a
"howdy-do,"

I did just like you told me held my
head up high,
But it didn't stop my heart-beat and
my rovin' eye.

Now don't cry, mama, don't cry,
He followed me at least a mile.
Don't cry, mama, don't cry.
Before I even dared to smile.

Mama he's ambitious,
Mama he's a dream and mama, mama,
I'm a-gonna marry him I mean.

Dropped my handkerchief
The way that you met dad,
And all the time I made believe that I
was mad,

But when I saw the way this feller
looked at me,
I was torn between the devil and the
deep blue sea.

Now don't cry, mama, don't cry,
You knew I'd find a boy one day.
Don't cry, mama, don't cry.
Who'd make your daughter feel this
way.

Mama when this fellow told me I was
sweet,
I'll admit his manner swept me off my
feet,
I tried to tell him I was still a mama's
girl,
But he held me close and I was in an-
other world.

Now don't cry, mama, don't cry,
You knew I'd find a boy one day.
Don't cry, mama, don't cry.
Who'd make your daughter feel this
way.

Mama, tho' you're thinkin' I'm too
young and fast,
Just you wait and see our love will
always last,
And someday like you told me raise a
family,
And then you'll have a granny's girl
who looks like me;

Now don't cry, mama, don't cry,
I'm happy as a girl can be.
Don't cry, mama, don't cry.
And you'll always mean the world to
me.

You'll never lose your daughter,
You'll only gain a guy.

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DESTINY

ALEX ALSTONE LARRY SPIER

No one can change what is destiny,
Can't rearrange what was meant to be,
Ev'rything that's happened,
And things we still don't know,
Was written in the sands of time,
Long, long ago.
We had to meet, that was destiny,
What had to be, simply had to be,
Now I have the answer, I possess the
key,

Here in my arms I found destiny.

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One of the newer and brighter vocal groups of this year are the "Stylers," a youthful and handsome outfit organized in Pennsylvania and now working out of New York. The three boys—Lou Colombo, 1st tenor and arranger; Tony Colombo, 2nd tenor; and Harry Booros, baritone—met in 1945 and played night clubs to gain some valuable experience. The boys also had their own radio show over WAZL in Hazelton, Penna.

The "Stylers" have remained intact, except for a few years which were spent in service. They have traveled all over the country, and one of their big appearances took place last November, when they were signed to record with the U. S. Navy Band. On top of this, they have been booked as guest stars on the Band's coast-to-coast, transcribed radio show.

The boys have a bright future ahead of them, and you will be hearing them on a major label before very long. Remember—the "Stylers!"



THE STYLERS

The "Taylor Maids," brand new stars on the Eureka label, are being tagged as a bright and quite good-looking trio of young ladies. Pat, Beverly and Shirley Taylor were born in Seattle, Washington, a year apart and never thought about harmonizing together until it was forced upon them. They did their share of singing during school days, but the thought of professional singing never entered their minds.

One day in San Francisco, the girls were watching an amateur show when the emcee asked one of them to do a song. Each wanted her sister to do it, so finally the three gals went up on the stage together. They won first prize and were soon on their way. The gals took voice training and began to tour service camps. Then they were discovered and put on their own T.V. show.

In 1950, the "Taylor Maids" went with Bob Hope to Korea, and upon their return, toured the States with Zasu Pitts. An immediate sensation, they were signed to a long-term recording contract with Eureka. Their current record is "Nu, Nu, Nu," a bright novelty with lots of bounce.



MARIE RUSSELL

Marie Russell, lovely songstress from Jersey City, New Jersey, was recently signed to a long-term recording contract by Brand Records, and according to the firm's David F. Sussman, Miss Russell is equally at home with pop songs as she is with country tunes.

Although she is only in her twenties, Marie has almost 20 years of theatrical experience to her credit. As a tot she was featured on the Horn and Hardart radio program. She has a serious outlook on one's duty to the community and has sung at more than 700 benefit shows for various local and national philanthropies. It was at a charity show that she was heard by Ed Schloss, noted arranger-conductor, who felt Marie had stardust in her voice and signed her for personal management.

Miss Russell appeared in theatres and clubs in England, and upon her return to the United States in February, was signed to record for Brand Records. Her first release, "I Still Love To Waltz With You," backed with "Tell-Tale Heart," was nationally distributed on March 25th.



THE TAYLOR MAIDS

THE BOOK

PADDY ROBERTS HANS GOTWALD
There's a Book that my mother gave me,

That I read when the long day is through,
And the stories of old,
In leaves edged with gold
Guide me whatever I do,
For I know in its worn old pages,
I shall find peace of mind when I look,
And the wisdom of all the ages,
Is there in my mother's Book.

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SO LONG

RUSS MORGAN REMUS HARRIS
IRVING MELSHER

Our love has seen you through its doorway

You're going your way I'm left behind
And tho' I hope you'll be contented
You'll be lamented and on my mind:

So long hope we'll meet again someday
Hope that maybe then you'll say
"Darling, I was wrong"

So long gee! I hate to see you go
You're the world to me,

You know you've been mine so long
All alone with my memories of you
I can dream that you're lonely too
You're my own even tho' we're far apart

I will keep you right here in my heart
So long tho' you leave me here to cry
It can never be 'goodbye'
We'll just say so long.

Just say we're taking diff'rent highways

They're not 'goodbye' ways that couldn't be

Just say you think you've found a new love

As for your true love that's always me:
Copyright 1940 by Shapiro Bernstein & Co., Inc.

THAT OLE DEVIL CALLED LOVE

DORIS RISHER ALLAN ROBERTS

It's that ole devil called love again
Gets behind me and keeps giving me that shove again

Putting rain in my eyes
Tears in my dreams, and rocks in my heart

It's that sly son-of-a-gun again
He keeps telling me that I'm the lucky one again

But I still have that rain
Still have those tears and those rocks in my heart.

Suppose I didn't stay, ran away, wouldn't play

That devil what a potion he would brew

He'd follow me around, build me up, tear me down

Till I'd be so bewildered, I wouldn't know what to do.

Might as well give up the fight again
I know darn well he'll convince me that he's right again

When he sings that siren song, I just gotta tag along

With that ole devil called love.
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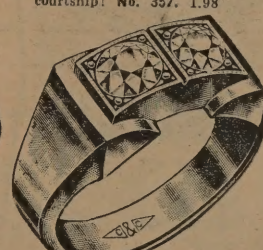
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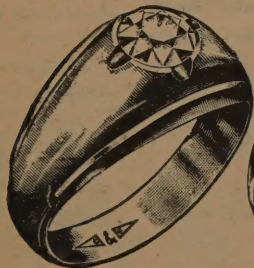
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